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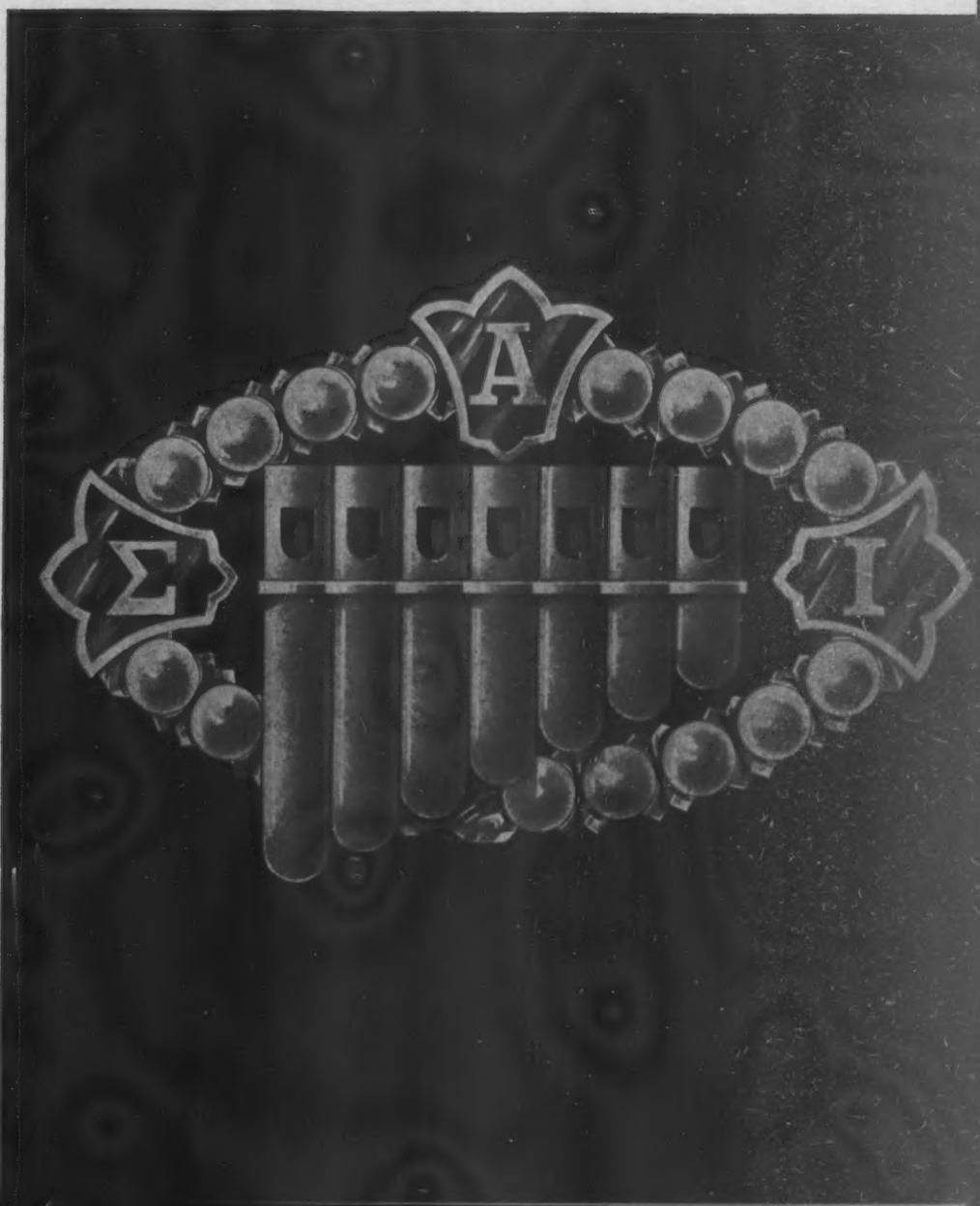

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FEBRUARY 15, 1943
20 cents

Stell Andersen

OUTSTANDING AMERICAN PIANIST

1943 marks the 100th Anniversary of Grieg's birth, and Stell Andersen will include masterworks of the Norwegian composer on each of her programs this year. . . . For her next New York appearance in the People's Symphony Concerts on February 20th, Miss Andersen will play Grieg's "Ballade in G minor."

"Applause was warm and extensive for the Brooklyn Symphony Orchestra and for the talented soloist of the evening, Stell Andersen, who played the Grieg piano concerto. Miss Andersen gave an expert and expressive performance of the concerto."

—New York Herald Tribune

"Miss Andersen was heard in the Grieg Ballade, a beautiful but neglected item of repertoire. She is a gifted artist who can project the mood of music."

—Chicago Herald-American

"An interesting group followed, made up of Ballades by Grieg, Brahms, and Chopin. The very name is stimulating to the imagination and especially so was it yesterday in the case of the one by Grieg which through the intricacies of varied moods with their colorful effects made me feel as if I were following an engrossing story with my heart instead of with my head. It is a composition seldom played and proved to be one of great power."

—Richmond Times-Dispatch

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Hollywood Hears Premiere of New "Concert Drama"

The Crucible, by Hageman, Has First Performance—Guests Conduct Orchestra in Midseason Events

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

A premiere of significance was the first performance anywhere of Richard Hageman's The Crucible, a concert drama for solo voices, chorus and orchestra to a text by Belle Cumming Kennedy, given Feb. 4 by the Philharmonic Orchestra under the skillful baton of William Steinberg. Auditors in the Philharmonic Auditorium gave composer, lyricist, conductor and participants a vociferous, prolonged and well deserved ovation. The work is a massive one, requiring nearly an hour for performance.

The protagonist is Anyman, who asks the eternal questions, "Wherefore and why? Where is lasting treasure?" Voices assail him. First is that of Temptation, offering power if he will stoop to deceit. Second is Self-Esteem, suggesting wealth and ostentation. Last is the voice of Youth, reminding him of high resolve which he at last embraces. The chorus points the moral after each of the four episodes.

To this stirring poem, Hageman has written music that limns its moods in powerful strokes, sustaining tension throughout and rising to peaks of intensity. Often modern, yet never cacophonous, the music has a steady outpouring of melody, is operatically opulent and always vocally grateful.

Performance Animated

Lee Sweetland was superb as Anyman, his baritone voice resonant and firm, imbued with feeling, admirable musicianship and clear enunciation. George Houston made a Mephistophelian tempter in a strong bass of dark quality. David Laughlin showed a fine tenor in the tricky lines of the Voice of Self-esteem. Youth was Mary Tock, soprano, who made little of what should have been a powerful role.

Steinberg conducted with complete command of the intricate score. The chorus, the combined Women's Lyric

(*Please turn to page* 22)

DÉSIRÉ DEFAUW, newly chosen conductor of the Chicago Symphony Orchestra, rehearsing.

Photo by Martha Birnbaum

Defauw to Lead Chicago Symphony

By RENÉ DEVRIES

CHICAGO.—Désiré Defauw has been appointed musical director and conductor of the Chicago Symphony Orchestra for 1943-44, following the success of his guest engagement with the ensemble this season. The announcement was made on Feb. 11 by Edward L. Ryerson, president of the Orchestra Association, who stated that the vote of the board had been "unanimous." Mr. Defauw assumes his duties next October, but will come to Chicago in April to conduct a special concert for members in aid of the sustaining fund.

Hans Lange, who had been associate conductor with the late Frederick Stock for the last seven years, and assumed much of this season's schedule after the death of his chief, will continue his connection with the orchestra, it was announced. Mr. Lange will conduct part of next season's concerts, and will retain conductorship of the Civic Orchestra, which trains young musicians.

Mr. Defauw will be the third regular conductor which the Chicago Symphony has had. Founded in 1891, it was conducted until 1905 by Theodore Thomas, on whose death in 1905, Stock, then associate conductor, succeeded, with Eric Delamarter for some years as associate.

Heard Widely in Europe

Mr. Defauw was born in 1885 in Ghent. He studied violin at 7 at the Ghent Conservatory; at 15 he led the orchestra of his native city and then toured as a violin virtuoso. At 17 he was graduated from Brussels Conservatory with highest honors. In 1906 he was elected to

(*Please turn to page* 10)

PAUL ROBESON, baritone, presents Songs of Free Men, his latest Columbia album, to the Abraham Lincoln High School on the occasion of his receiving the Lincoln Award in "recognition of his courageous championship of good will, tolerance, and minority rights." Left to right are, Samuel Rosenberg, Chief Justice of the Student Court, Mr. Robeson, and Dr. Gabriel R. Mason, Principal.

Musicians Weigh Effect of "Work Or Fight" Ruling

Manpower Directive Reported "Aimed More at Field of Entertainment Than That of Cultural Music Activities"

Unless our symphony orchestras are officially designated by Washington as necessary to national morale, the status of the musicians in the orchestras throughout the country remains precisely the same as before the "work-or-fight" directive issued early this month by the War Manpower Commission, Paul V. McNutt, Chairman.

Misinterpretation of the directive threw confusion into the ranks of some orchestras throughout the country. One conductor went so far as to state publicly that the manpower order would put an end to symphony orchestras. The original order of the WMC ruled that men under thirty-eight years of age now classified as 3A in the draft must find work in "essential" industries or enter the armed services, by April 1.

Under a ruling from Mr. McNutt's office in Washington just before the Musical Courier went to press, it appeared, however, that the WMC direct-

(*Please turn to page* 4)

London Hopes For New Opera Center

By HUGH LIVERSIDGE

LONDON.—The British Broadcasting Corporation gave an interesting item in their European broadcast entitled "Music Banned in Germany." Their choice of conductor, Dr. Heinz Unger, was also doubly fortunate. As he was for some years conductor of the Leningrad Orchestra, it was a nice tribute to our Allies. As he was also regular conductor of the Berlin Philharmonic, it was a reminder to the Germans of this and other famous musicians who, some years ago, went into voluntary exile when Hitler came to power.

The program was devoted to Mendelssohn and Mahler. I did hear that the Mendelssohn family had been made "Honorary Aryans," but apparently this "honor" has not prevented this composer's music from being banned by the Nazis. The very stones of Leipzig must utter mute protest at this insult to one who was such a benefactor of its musical life.

A New Covent Garden?

Great excitement has been caused in musical circles by the rumor that in the proposed plan for rebuilding London after the war, the Covent Garden Opera House is to be demolished. The usual expressions of sentimental associations are heard. Actually Covent Garden is not really satisfactory for opera. While its acoustics are probably the finest in the world, the auditorium seating capa-

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February 15, 1943
Sixty-Fourth Year

"Work or Fight" Rule Affects Musicians

(Continued from page 3)

ed the new draft order more at the amusement field than at music of cultural and educational type.

Speaking in the absence of Mrs. Anna M. Rosenberg, Regional Director of the Commission in New York, Abe Savage explained that the present status of orchestral men remains exactly where it stood before issuance of the manpower order.

"The status of each man," said Mr. Savage, "is decided by the local draft board. As it now stands, each board determines the type of activity of the individual and decides whether such work belongs to the essential or non-essential category. There is no hard and fast rule covering the symphony orchestras or the individuals in such organizations. Each draft board makes its own decisions in these matters."

Few conductors or managers shared the pessimistic viewpoint of Artur Rodzinski, conductor of the Cleveland Orchestra, who will be the leader and musical director of the New York Philharmonic next season.

Orchestras Little Affected

Arthur Judson of the New York Philharmonic explained that the current orchestra season would be over before the new manpower directive went into effect. Edward Johnson, of the Metropolitan Opera, took the same position.

Most spokesmen for the orchestras in various sections agreed that replacement of symphonic personnel could probably be made in ample time for next season.

Samuel Chotzinoff, in behalf of the NBC Symphony, conducted by Toscanini, Stokowski and other eminent leaders, can continue with new players. One-third of the NBC ensemble would be affected by the work-or-fight order if it were applied to "serious" music.

The Columbia Broadcasting System, also distinguished for the calibre of the personnel in its symphonic group, pointed out that radio has already been designated as an "essential" industry.

Dr. Hans Kindler, Netherlander conductor of the National Symphony of Washington, D. C., was not worried by the outlook. He remarked that any disruption of our orchestras would be a great comfort to Germany, which has maintained her music, even under Nazi tyranny, for the sake of public morale. "For Germany to see, in the second year of our participation that the orchestras of our country have been abandoned, especially the orchestra of our Nation's capital, would give inestimable life to Germany's morale," said Dr. Kindler.

The Boston Symphony management

(Continued in column four)

OPERA STAR ON ACTIVE AWVS DUTY.

After signing up for active duty with the American Women's Voluntary Services, Helen Traubel, soprano of the Metropolitan Opera, left, receives a uniform cap and pin from Mrs. William C. Breed, member of the National Board of Directors of the AWVS and Chairman of Activities for the national organization. Proffered an honorary membership in recognition of her contribution to the AWVS of a share of her recent Carnegie Hall concert proceeds, Miss Traubel preferred to take her place in the ranks.

LATE NEWS BULLETINS

Supreme Court Upholds Records Ban

James C. Petrillo's ban on the making of recordings for commercial radio use by members of the American Federation of Musicians was upheld this week by the United States Supreme Court. The court sustained the ruling of the Chicago Federal District Court judge that the Government's request for an injunction, under the anti-trust act, could not be granted since the matter involves only a labor dispute under the Norris-La Guardia act. The same day in New York Mr. Petrillo met with representatives of RCA-Victor, the Columbia Recording Corporation, Decca Records, Muzak Corporation and the recording divisions of NBC and WOR to discuss possibilities of ending the ban. The conference was to continue.

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Cleveland Conductorship Pending

Virtually every conductor at large has been mentioned as a possibility for the conductorship of Cleveland's orchestra, vacated by the appointment of the present leader, Artur Rodzinski to the New York Philharmonic. Among the names currently cited are Bruno Walter, Howard Barlow, Vladimir Golschmann, Sir Thomas Beecham, Albert Stoessel, Efrem Kurtz, George Szell, Herman Adler, Dimitri Mitropoulos, Carlos Chavez, Erich Leinsdorf, Rudolph Ringwall, Karl Krueger, Jascha Horenstein, Maurice Abravanel, and others.

Decision is momentarily expected in Cleveland.

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Baltimore Symphony to Raise $150,000

A campaign to raise $150,000 to cover the cost of operating the Baltimore Symphony, Reginald Stewart, conductor, for the new two years is well under way. R. B. Lee Taylor, president, said that plans for the two seasons were to be for twenty weeks each, an extension which, it was hoped, would attract finer players to Baltimore. C. C. Cappel is manager.

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Peabody Joint Celebration Begins

The joint observance of the Peabody Conservatory's 75th anniversary and the golden jubilee of the Alumni Association started in Baltimore on Feb. 10 when a "Tribute to George Peabody" was given at a tea with Clara Ascherfeld in charge. Dr. Ernest Hutcheson, pianist, gave the commemorative recital on Feb. 12. Israel Dorman, president of the alumni, named William G. Horn, Virginia Blackhead and Frederick R. Huber as the special committee in charge of arrangements.

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Marian Anderson Prizes Awarded

PHILADELPHIA. — Camilla Williams, soprano, a theater usher and former Virginia school teacher, of this city, and William Brown, baritone of Akron, O., were tied for the first prize of $1,000 awarded by Marian Anderson, in a contest held here on Jan. 20. Miss Anderson then added $500 to the original prize, and each received the sum of $750. Prizes of $400 each were given by Miss Anderson to Faye Drazin, Mildred Hill and William Smith, of Philadelphia. The judges were H. T. Burleigh and Franz Rupp, the latter Miss Anderson's accompanist.

TAU ALPHA CHAPTER MEMBERS

of Mu Phi Epsilon with service men who attended the program of the sorority at New York Town Hall Club on Dec. 13. Left to right, the members are: Ruth Beeson, Ellen Repp, Gladys Shafer, Mildred Miles, and Leota Lane (center), president of the chapter.

(Continued from column 1)

stated that of the 110 membership only twenty are under 38, and they are almost all married, with children.

John S. Edwards, manager of the St. Louis Symphony, Vladimir Golschmann, conductor, also took a hopeful viewpoint. About half of the Golschmann ensemble is over the 38 year limit and quite a number of the younger members have already been rejected for physical disabilities.

San Francisco Symphony officials were likewise unperturbed.

Union Spokesmen Heard

Spokesman of Local 802 of the musicians' A. F. of L. Union, New York, of which J. C. Petrillo is the national head, stated that able players would be found to replace any men. Competent women musicians were also available, it was said.

Meanwhile, hope is being expressed that the technical committee of the War Manpower Commission in Washington may eventually recommend that our symphony orchestras be officially defined as "essential," thereby clarifying the present confused and contradictory orchestral situation.

Szigeti in Treasury Broadcast

Joseph Szigeti, violinist, interrupted his nation-wide tour to participate in the WQXR Treasury Hour broadcast Jan. 31. He played the Franck sonata and scores by Prokofieff, Kabalevsky and Stravinsky. Later Mr. Szigeti appeared at the Stage Door Canteen, New York, and then started on the second lap of his tour during which he goes as far West as Salt Lake City and Colorado Springs. On March 9 the violinist is soloist in New York with the Philadelphia Orchestra and on March 25, 26 and 28 he appears with the New York Philharmonic.

Lawrence Tibbett Signs With W. Colston Leigh

W. Colston Leigh, Inc., announces the management of Lawrence Tibbett. The distinguished baritone of the Metropolitan Opera will continue his appearances in opera, concert and radio under this direction.

Long known for the management and booking of lecturers, the Leigh Bureau has but recently entered the concert field. Other artists under Mr. Leigh's new department include: Grace Moore, Richard Bonelli, Conrad Thibault, Margaret Speaks, Alexander Kipnis, Natalie Bodanya, Lorenzo Alvary, Marita Farell, Elsie Houston, Alec Templeton, Ray Lev, Felix Salmond, Lois Bannerman, Abram Chasins, Yella Pessl, Nicholas Goldschmidt, Dougherty & Ruzicka, the English Duo, the Perolé Quartet, Angna Enters, Benno Rabinof, Martha Lipton, Gregor Fittelberg, Teresita and Emilio Osta, and Opera For Everyone under the direction of Peter Paul Fuchs.

LAWRENCE TIBBETT

THE GLAMOUR THAT WAS PATTI

By RUSSELL KERR

February 10 marked the 100th anniversary of the birth of Adelina Patti, long the toast of two continents, and probably the most glamorous and spectacular of divas within recent memory. Patti was not only a singer—she was an idol of our grandfathers.

Her vocalism was exemplary and set standards for the florid school which have seldom been approached. As a woman she exerted a particular allure throughout a career that began when she was virtually a child and extended to her somewhat melancholy attempts to make "farewells" when over the age of sixty.

Her charm was partly owing to her exotic personality. Of Italian forebears, yet born in Madrid, she was for more than forty years a citizen of the world, a marvelous linguist and as much at home in Paris, London and New York as in Rome and Buenos Aires. She was invariably gowned and groomed with particular elegance. Her acting in her earlier career, was of the more conventional variety, and her repertoire, mainly of the old Italian school, held thirty or forty roles.

Patti made her debut in New York when only a little over fifteen as Lucia, Nov. 24, 1859. But she had already sung in public at the age of seven, and continued until she was twelve, when she "withdrew from the public for three years," doubtless to perfect her method. Her formal bow in opera was tremendously successful, and she continued to sing roles, principally in Donizetti and Bellini operas, for fifteen months.

Early Study

She had been brought up in New York, taught first the piano by her half sister Carlotta—herself a fine singer but prevented by lameness from taking her true place on the stage. Later she had vocal lessons from her half-brother, Ettore Barili, and from Maurice Strakosch. But she was familiar from childhood with the traditions and atmosphere of the stage, for both her parents were singers. She said in later life that her vocal method was instinctive, and she had to practise but ten minutes a day. Her tone was always fresh, and her ear perfect. But she never placed her voice under any strain.

Europe first heard her in 1861—she was then about 18—when Frederick Gye engaged her for the Royal Italian Opera House, and she made her debut in London as Amina in La Sonnambula on May 14. The furore was so considerable that she sang the role eight more times, and also appeared as Lucia, Violetta, Zerlina, Marta and Rosina. This was the beginning of a solid fame in the British capital, where she reappeared regularly for more than 35 years.

Patti was an excellent business woman. In a day less opulent, she was reputed to have earned annually, between 1861 and 1889, an average of $175,000. In later years she averaged $5,000 a performance. The stories of her shrewdness with managers are proverbial. She never sang without receiving her fee in advance, though the anecdote about her putting on only one shoe when a half of the fee was forthcoming is probably a libel.

She could, however, be generous. When Mapleson, who in 1879-80 managed Covent Garden jointly with Gye, and who also produced opera at the Academy of Music in New York from 1878 to 1886, in the latter year ran heavily into debt, Patti came to his rescue by appearing in a benefit performance of The Barber at Drury Lane Theatre.

After London, her triumphs extended to Paris, where she was first heard in Sonnambula in 1862, and then elsewhere on the Continent. Her debut in Italy took place at Turin in 1876. The next year she sang Lucia at La Scala. She was the first to appear in the role of Dinorah in Meyerbeer's opera both in London and Vienna. Her conquests even extended to South America, for she visited wealthy Argentina in 1888.

PATTI
AS JULIETTE
from a photograph by
W. A. Smith of
Swansea.

With Abbey Troupe in America

In the season of 1889-90 Henry Abbey gathered an exceptional company of stars to appear in the United States. It included Patti, Albani, Nordica and Tamagno. Patti sang Juliette for the first time in America, during this tour which extended across the continent, while Nordica was heard as Aida.

It is said that the success of this tour showed American managers the possibilities of working independently of European impresarios, and thus it "broke ground" in more ways than one. Previous to this, New York seasons duplicated pretty much what London had offered, a year or two before that. The exception was in German opera, which had a much greater early vogue in New York than in London, largely owing to the pioneer work of Leopold Damrosch.

In 1892, encouraged by his success, Abbey determined to organize operatic seasons on both sides of the Atlantic and took as his junior partner the energetic Maurice Grau. The former arranged in the United States a long series of Patti concerts, in each of which a scene from opera was given in costume, the soprano being "supported" by del Puente, Novara and others, with Arditi as conductor. "The renowned prima donna awakened as usual the utmost enthusiasm," Hermann Klein records. Abbey also introduced the brothers de Reszke to America at this time, at first only with moderate success, later as idols of the public.

In 1895 Patti returned to Covent Garden for a gala series after an absence, and sang as soloist with the London Philharmonic Society, which presented her with its famed Gold Medal, only won by 16 musicians before her. She sang six times in opera, as Violetta and Rosina, with an "unparalleled triumph" and financial success for the manager, Harris.

The Latter Days

Patti had some of her most substantial successes in England, where she sang for royalty, besides appearing at the Handel Festivals and those in Birmingham and elsewhere.

The Old Academy of Music in New York held memories of her fabulous exploits among older music lovers. Some of her American concerts were given toward the end of her career, when she had passed her vocal prime. The final ones were sponsored, in part, by an eminent piano manufacturing firm, and despite flashes of the old art, was a pretty lamentable affair, especialy as the aging diva was induced to include a meretricious ballad wholly out of her vein.

Her official "farewell," last of many, took place at the Albert Hall, London, Dec. 1, 1906, when she was 63, and she made a long tour of British cities. After this she was heard only occasionally and mostly in benefits, including one for the Red Cross in 1914 in the same hall when she sang Home, Sweet Home. Her last days were spent at her castle Craig-Y-Nos, at Breconshire in Wales, which she built. Her last marriage was in 1899 to Baron Cederström, a Swedish nobleman. Before this she had been wed to the Marquis de Caux (1866-77) and 1886 to 1896 was the wife of the tenor, Nicolini. Her death took place at Craig-Y-Nos, Sept. 27, 1919.

Had Theatre in Own Castle

In her latter days, the singer held delightful court at her somewhat inaccessible but luxuriously appointed castle. Hermann Klein, who was invited to visit there in 1891 for a month, tells that "Mme. Patti's fame as a hostess did not belie her; she kept an eye open for the comfort of each of her guests," who included the impresario, Sir Augustus and Lady Harris, the former knighted in honor of the visit of Kaiser Wilhelm II to London; the Spanish Ambassador, Signor and Signora Arditi, Tito Mattei and other artists.

In her castle the great singer had installed "every luxury that modern contrivance can afford," including a winter garden, with a "wonderful electric fountain," a conservatory used in summers as a dining room; a French billiard room including an "orchestrion," which executed "the most complex compositions with exemplary clearness." Through its performance of Wagnerian excerpts, she is said to have gained a great love for the music dramas.

She also had a fully equipped theatre, styled a "Bayreuth in miniature," with a single gallery at the back—scenery painted by the best artists, and a curtain representing the soprano as Semiramide in her chariot. The floor of the auditorium could be raised by machinery to the level of the stage, transforming it into a ballroom, where every Christmas Eve the diva bestowed gifts on the servants and tenantry.

Patti once related that she loved to act without being hampered by music or even words, and her private theatre gave her opportunity to indulge this whim. Here her dramatic gifts were once shown, to quote Klein again, in so gripping a performance of the murder scene from Sardou's play La Tosca, that he—who was playing Scarpia—"lay positively shuddering . . . between the two lighted candles."

Klemperer to Lead New Friends Orchestra on Tour

The New Friends of Music announce that Otto Klemperer, formerly conductor of the Los Angeles Philharmonic, and guest conductor of the New York Philharmonic will conduct the Orchestra of the New Friends of Music on its spring tour of the East and Middle West, which starts on March 14. The tour of the orchestra includes New Bedford, Mass.; Binghamton and Albany, N. Y.; Sandusky, O.; East Liverpool and Danville, Va. The programs will be limited to the works of Bach, Mozart and Schubert and will include a Bach concerto for violin with Rudolph Kolisch as soloist. Because of the limited size of the orchestra it has been possible to arrange the tour in spite of transportation difficulties due to the war.

Donald Dickson Starts 26-Week Radio Series

Donald Dickson, American baritone, on March 27 starts a 26-week engagement as master of ceremonies and soloist on the Pabst Hour on the radio. Mr. Dickson, now under the management of Albert Morini, has been heard in opera and concert as well as on the air. His concert bow was as soloist under Rodzinski, with the Cleveland Orchestra. His Metropolitan Opera engagement followed. During the past three years, Mr. Dickson has been devoting himself exclusively to concert activities, having withdrawn from the radio temporarily. He has made several nation-wide tours.

Anne Brown in Long Tour

Anne Brown, soprano, is fulfilling a tour of 50 concerts this season, her first as a concert artist, according to Albert Morini, her manager. Miss Brown will be heard in Brooklyn on March 16. She is appearing in major concert courses in Toronto, Indianapolis, Pittsburgh, Cleveland, White Plains, St. Paul, Denver, Worcester, Springfield, Mass., New Orleans, and Columbia, S. C. In addition Miss Brown has been or will be heard with orchestras of Philadelphia, Toronto, Rochester, Duluth and Buffalo. On Feb. 7 she made her first appearance over a national radio hook-up, on the Coca-Cola Hour.

Mr. Morini has announced that her 1943-44 tour will again be limited to 50 engagements.

New Opera Company to Produce Offenbach's Orpheus

Yolanda Mero-Irion, general manager of the New Opera Company, announces a production of Offenbach's Orpheus in the Underworld in collaboration with Erich Korngold and Max Reinhardt, to be made probably in the late spring.

Metropolitan Opera: New Castings Bring Novel Impersonations of Roles

New impersonations were a feature of the late January weeks at the Metropolitan. Highly impressive was the return of Marjorie Lawrence in the role of Venus in Tannhäuser, which she had previously done in part at a gala concert. In the same performance, Rose Bampton sang Elisabeth for the first time on this stage. James Melton sang his second Metropolitan role when he essayed Alfredo in Traviata with good results. Kurt Baum, who has been promoted to leading roles, took that of Rhadames in Aida after his success in La Forza del Destino. In the latter work new casting presented Frederick Jagel as hero. In repetitions of Tosca, Stella Roman was a new heroine and Jan Peerce sang his first Cavaradossi here. John Charles Thomas rejoined the company as Valentin. Richard Bonelli returned also as Escamillo.

Lucia Repeated

Lily Pons never fails to draw a thronged house when she sings Lucia, and such was the case again at the seasonal fourth hearing of that opera on Jan. 6. The cast remained unchanged from the previous occasions, and as usual, Frank St. Leger conducted. As Edgardo, Jan Peerce's warm tenor tones and fluent style made the most of his music. Leonard Warren did well by Ashton. Others contributing were Thelma Votipka, always competent, John Garris and John Dudley. The Pons coloratura and lyrical expertness aroused enthusiastic acclaim, especially after her brilliant delivery of the Mad Scene.

Radiant Rosenkavalier

A truly radiant Der Rosenkavalier was the representation of Jan. 8 with Lotte Lehmann and Risë Stevens as the Princess and Octavian, and Erich Leinsdorf making the orchestral score a pure and continuous aural delight, even though it always strikes this reviewer as being too long for the nature of the slight plot. A half hour could easily be cut out of the opera without in any way injuring its contents or effect.

Lehmann's conception and delivery of the Princess role have become classics. No one else seems able to delineate and sing it with her charm, gentleness and human and musical understanding. She does it too with the simplicity that is real art. Not the least tribute to its moving quality is the fact that many handkerchiefs (male and female) came out during the pathetic renunciation of youth in the first act and the generous sacrifice in the finale, when the Princess brings Octavian and Sophie together.

Marita Farell gave spirit and some fine singing to the Sophie part, but she might in the future try to bring more rounded fulness into some of her top tones.

Emanuel List, as always, was a completely satisfying Baron Ochs in comedy and vocalism. Elwood Gary, making his debut at the Metropolitan, did the small scene as The Singer in Act I, and revealed an ample-bodied tenor voice of exceptional lyric quality. He also has confidence and taste.

Familiar contributors in lesser Rosenkavalier assumptions were Walter Olitzki, Doris Doe, Karl Laufkoetter and John Gurney. Excellent stage direction was one of the noticeable features of the occasion.

Repetitions of Rosenkavalier took place on Jan. 18 and Feb. 4. Jarmila Novotna in the first of these took the place of indisposed Risë Stevens, and made an attractive picture. She sang with taste and lyrical fluency. Maxine Stellman, pinch-hitting for Thelma Votipka as Marianne, sang the role well and added much effective "business." On Feb. 4, Julius Huehn replaced Walter Olitzki as Faninal, an interesting interpretation.

Lohengrin Repeated

Lohengrin was again staged on Jan. 13 with Astrid Varnay as Elsa, Lauritz Melchoir in the title role, Kerstin Thorborg as Ortrud and Alexander Sved in the part of Telramund. Others under the direction of Erich Leinsdorf were Norman Cordon, Leonard Warren, Emery Darcy, John Dudley, Wilfred Engelman and Gerhard Pechner.

Another Lohengrin on Jan. 28 had Karin Branzell as Ortrud and Julius Huehn as Telramund. Branzell's Ortrud was a magnificent embodiment of vengeful feeling opulently intoned. Huehn partnered her with vocal breadth and temperamental delivery.

Huehn Sings Jokanaan

The new dual bill of Serva Padrona and Salome, repeated on Jan. 14, found Julius Huehn singing Jokanaan in place of Herbert Janssen. Visually and vocally, he gave intense and effective delineation of the part. Lily Djanel again was a superb Salome with Frederick Jagel, Karin Branzell, John Garris, Emery Darcy, Norman Cordon, Helen Olheim, Lillian Raymondi and the others, heard on previous occasions, again participating. George Szell's reading was vivid. In the Pergolesi score, Bidu Sayao, Salvatore Baccaloni, and Alessio De Paolis were heard once more under Paul Breisach's baton.

Another Traviata

La Traviata was repeated on Jan. 15, with a cast headed by Jarmila Novotna, giving a performance of fragile appeal and vocal charm; Jan Peerce, finely resonant and tonally glamorous as Alfredo, and Lawrence Tibbett as the dramatic exponent of Germont père. The supporting cast included Maxine Stellman, who substituted at the last moment as Flora; Mona Paulee, as Annina; De Paolis as Gastone; Cehanovsky as the Baron; D'Angelo as Marquis D'Obigny, and Lorenzo Alvary as the Doctor. Cesare Sodero conducted a performance that moved with vigor and animation.

Amoristic Manon

A few hours after Charpentier's Louise had left her drab home to plunge into the heart of Paris at the Friday afternoon performance, Massenet's Manon, en route to a convent, decided instead to take a course of Parisian life at the Saturday matinée of Jan. 16.

The latter naughty little charmeuse was Bidu Sayao, as at previous occasions this season, and again she warbled enchantingly, costumed beautifully and altogether won the hearts of the audience as easily as she garnered that of Des Grieux. He had Charles Kullman as impersonator, and the young American tenor sang and comported himself with fervent conviction. Kullman has improved immeasurably since his debut at the Metropolitan and now is of ranking grand opera calibre. His singing of all the love music was heart-warming.

John Brownlee was somewhat too gentlemanly as the roystering Lescaut, while Nicola Moscona as Count Des Grieux gave every aspect of the grand seigneur. De Paolis and Cehanovsky were quite atmospheric as the two bon vivants.

Sir Thomas Beecham handled the orchestra with all the finesse and fancy to which we are becoming accustomed from him. What a trio of outstanding conductors the Metropolitan has collected this Winter with Beecham, Walter and Szell!

Magic Flute Repeated

Nadine Connor returned to the role of Pamina in the fourth Magic Flute on the evening of Jan. 16. Mack Harrell, in his first Papageno, gave an intelligent and skillful presentation, never clowning but always humorous. Josephine Antoine again sang the Queen and James Melton was Tamino. Bruno Walter, on the podium, gave his thoroughly authoritative reading.

The Touch of Beecham

Sir Thomas Beecham's first Faust at the Metropolitan, Jan. 20, deepened the impression he has been making this season, that he has an irresistible touch in even the most hackneyed operas. He takes nothing for granted and gives his scores a going over highly understanding, sympathetic and fascinatingly personalized.

Licia Albanese, the Marguerite, did well by the part, sung and enacted engagingly. Raoul Jobin, exceedingly at home in French opera, intoned and phrased stylistically. Norman Cordon maintained his familiar Mephistopheles achievement with sonorous vocalism, dramatic force and the required irony. Completing the well unified ensemble were Lucielle Browning, Thelma Votipka, Leonard Warren and Wilfred Engelman.

MARITA FARELL

sang Sophie in Der Rosenkavalier at the Metropolitan Opera for the first time on Jan. 8 after appearing in the role with the same company in Philadelphia on Jan. 5.

Figaro Again

On Jan. 21 Bruno Walter conducted another excellent performance of Mozart's Marriage of Figaro. Ezio Pinza, Bidu Sayao, Eleanor Steber, John Brownlee, Salvatore Baccaloni, Alessio De Paolis and John Garris have all been heard in leading roles this season. Risë Stevens returned to give her personable interpretation of Cherubino, and Hertha Glaz, mezzo-soprano, a new member of the company, appeared as an attractive Marcellina for the first time.

Marjorie Lawrence Welcomed

The Jan. 22 Tannhäuser was a sentimental occasion for the admirers of Marjorie Lawrence, as she made her reappearance in a regular opera performance after two years' absence. She had sung the Venusberg scene at a gala concert there recently. As Venus in Tannhäuser she is not required to rise from her couch. Her arms were free for gesturing and she employed them with grace and suggestiveness. Her eloquent facial play and generally attractive appearance carried out lovely illusion.

Miss Lawrence's voice is as rich and flexible as ever and she retains all her tonal power and ability to mould musical phrases into plastic expression. Her interpretation was the best heard here in some time.

The audience, much moved, gave the returned artist an endearing welcome.

Rose Bampton sang her first Elisabeth at the Metropolitan, and made a pronounced success with the tenderness and dignity of her acting, her pictorial youthfulness and the finish and feeling of her singing. The Dich Theure Halle and the Prayer were of course the highlights of her contribution.

Alexander Kipnis once more delighted with the smoothness and musical authority of his delivery as the Landgraf. Melchior, as always, was a fervent Tannhäuser. Huehn repeated his sympathetic version of Wolfram. Others aiding in a finely ensembled performance under the informed and pliant baton of George Szell, were Maxine Stellman, and Messrs. Garris, Hawkins, Darcy and Gurney.

(*Please turn to page* 13)

KURT BAUM,

Following his first assumption of the role of Don Alvaro in La Forza del Destino at the Metropolitan, was heard there as Rhadames in Aida.

N. Y. Concerts: Flood of Programs Greets Advent of Early February

Orchestral concerts wove a complicated tapestry during the late weeks of January, with appearances of not a few noted conductors and soloists. Fritz Reiner took over the Philharmonic baton as Mitropoulos bade farewell. Ganz also led a Young People's concert of this orchestra. Koussevitzky gave two concerts with his Bostonians. Toscanini continued his Brahms cycle with the NBC Symphony Orchestra. Frank Black brought another of the NBC String Symphony events to Carnegie Hall. André Mathieu, child pianist-composer, appeared with the National Orchestral Association.

Martinu Symphony Repeated

Apparently on the premise that repetition leads to popularity, Koussevitzky on Jan. 7 had his Boston Symphony repeat the first symphony of Martinu with the composer present. It had been played on a previous visit of the orchestra to Carnegie Hall. Spicy, well-integrated and with numerous opportunities for the magnificent string section to be heard, the work merited the further hearing. The dark-hued chorale-like largo and final syncopated allegro are the highlights. There are a sweep and vitality, a freshness and exuberance about this well-sounding work.

Three Corelli dance forms, arranged as a suite for string orchestra by Ettore Pinelli, provided the curtain-raiser. Koussevitzky's dramatic, lyric but never sentimental interpretation of Beethoven's Fifth completed an evening of keen enjoyment for the large audience.

Koussevitzky Plays Russians

Serge Kousevitzky turned to his Slavonic forbears for the Boston Symphony's second matinee of the season in Carnegie Hall on Jan. 9. Opening with Prokofieff's Classical Symphony, he then turned to the Sixth Symphony of Shostakovitch. The latter work gives ample demonstration of that gifted young Russian's craftsmanship and his striking command of the modern orchestra's technical virtuosity which generally outstrips his inspiration as a lyricist. The memorable event of the afternoon was the eloquent, indeed scintillant, performance of the Tchaikovsky No. 4. A well-earned ovation from an audience which overflowed the auditorium was the reward given conductor and his orchestra.

Mitropoulos' Farewell

The last appearance of Mitropoulos in his series with the Philharmonic Orchestra took place Jan. 10 at Carnegie Hall. He programmed Schubert's Symphony No. 2 in B flat, Brahms' Third and Berlioz's King Lear Overture.

The Berlioz and Brahms numbers had been led by Mitropoulos here earlier in the season, but the Schubert was "new." At least so it sounded in the Minneapolis conductor's devoted and illuminative presentation. He stressed the dramatic contents of the work but without neglecting its lyrical beauties. The reading was a revelation to those who sometimes had though that Mitropoulos' best qualities were shown in strictly modern music.

His stay in New York enhanced his already brilliant reputation here. Many of the listeners must have felt with the present reviewer that it was all too short. No one is able to interpret music with more intensity and vividness than the versatile and grandly gifted Mitropoulos.

Black and the NBC Strings a la Russe

An all-Russian program was given by Frank Black and the NBC String Symphony at Carnegie Hall on Jan. 15. Variations on an Original Theme and Serenade, Op. 48, both by Tchaikovsky; Variations on a Tchaikovsky theme by Arensky and the Miaskovsky Symphonietta, Op. 32, No. 2 were played. Rarely has an ensemble displayed such precision and discipline; in fact, there were times when one felt a little spontaneity and ruggedness would not be amiss in order to accentuate the character of the music. Dr. Black is a straightforward and business-like musician and his ensemble reacts accordingly.

Young People Hear Elsie Houston

The Young People's concert of the Philharmonic-Symphony Society on Jan. 16, again under the baton of Dr. Rudolph Ganz, had Elsie Houston, Brazilian soprano, as soloist, and featured music of and about Latin America. Beethoven's Egmont overture served as a curtain raiser and was followed by the largo from Haydn's G major symphony, No. 13. Songs, by Caturla, Villa-Lobos, Barroso, Tavares and Nassara-Baroso and four Magic Themes from Candomble, Brazilian voodoo, found Miss Houston delighting her young auditors who demanded repetition of the Nassara-Barroso Chiribiribi qua qua. In the voodoo, with the lights dimmed, she used a drum. The rhythmic numbers, with the singer accompanying herself, brought an ovation for the soprano. Arthur Benjamin's Jamaican Song and Jamaican Rhumba and Chabrier's Espana rounded out one of the most entertaining programs of the season.

Boy Pianist-Composer Heard

Tanta Liane Photo
ANDRÉ MATHIEU

Featuring music by young composers, Leon Barzin had as soloist for the Jan. 11 appearance of the National Orchestral Association in Carnegie Hall the young Canadian composer-pianist, André Mathieu. He was heard in his own Concertino for piano and orchestra. The work is in rather free form with sharp sonorities and considerable instrumental color. The composer gave it careful attention and was ovationed. He had to add a couple of encores. David Diamond's Sinfonietta, written when he was 19 and Morton Gould's Jazz Chorale and Fugue, composed at the age of 18 were the other contemporary items and both reflected present tendencies in writing. Mendelssohn's Midsummer Night's Dream overture, Pierné's Intermezzo and Mozart's D major symphony, all early works of these composers, continued the 'youth idiom.' Mr. Barzin conducted all effectively and the audience was keenly appreciative.

MORIZ ROSENTHAL FETED

by musicians. Among those honoring the noted pianist on his birthday were Jula Goldyne, left, and Zinka Milanov, right, soprano of the Metropolitan Opera.

Photo by Charles James Fox

Toscanini Continues Brahms

Toscanini and the NBC Orchestra continued their Brahms Sunday series with the Radio City broadcast concert of Jan. 17. The all too short program was the First Symphony and the second Serenade, in A major.

What Toscanini does with the most popular of the Brahms symphonic scores is an old story by now, but it sounds ever new in the freshness, ardor and glorious colorfulness of his interpretation. The finale had the hearers agog with cheering excitement. Intimate, affectionate music-making was the performance of the sprightly Serenade.

Again a tribute of thanks to the Maestro's players with their perfectly matched ensemble, accuracy of execution and beautiful production of tone. They satisfy the most critical taste.

Toscanini Revives Rare Verdi Hymn As Song of Liberty

Toscanini, conducting an all-Verdi program with the NBC Symphony at Radio City's Studio 8H on Jan. 31, made something of a sensation by exhuming a little known Hymn of the Nations, which the composer wrote on invitation for the London Exhibition of 1862. Much advance publicity centered about the search for this work, which includes strains of the national hymns of various nations, and the full score of which was flown from England on microfilm especially for the performance.

Toscanini altered two words in the text by Boito, changing "Italia, patria mia" to "Italia tradita," thus pointedly scoring the Nazis' betrayal of his homeland. He also added The Star-Spangled Banner in his own orchestration to the close of the work. As sung by Jan Peerce, tenor, Vivian della Chiesa, soprano, and Nicola Moscona, bass, with the Westminster Chorus assisting, the work stirred a lengthy ovation. This was not so much for its musical importance, which is slight, as for the burning zeal with which it was conducted and sung.

Earlier the concert had included the overture to La Forza del Destino; the chorus of Hebrews from Act III of Nabucco, sung by the Westminster singers; the trio from Act III of I Lombardi, powerfully voiced by the three soloists; the prelude to the last act of La Traviata (one of Verdi's most poignant pages), and three dances from Otello, added for the Paris Opera, but otherwise unfamiliar to opera-goers. These excerpts were done with great tonal purity and intensity of artistic purpose. The participants all deserved much credit, and the concert ended in a blaze of enthusiasm.

Bartok Plays His New 2-Piano Concerto

Fritz Reiner, guest conductor of the Philharmonic Symphony Orchestra, presented an unusually fine program in Carnegie Hall on Jan. 21. In sensing the sheer beauty and flowing quality of Beethoven's Overture to Fidelio, Mr. Reiner crystallized the piece with utmost mastery. Haydn's B flat Symphony was the climax of the evening, with its simple patch-quilt structure but deeply integrating and fertile musical quality. Mr. Reiner's interpretation was superb.

The popular Brahms Hungarian Dances, Nos. 5, 6, 7, 21, followed and were heartily received by the highly enthusiastic audience as Mr. Reiner portraved an undercurrent of humor.

The Bartok Concerto for Two Pianos, which is undoubtedly a modern rhythmic experiment, was received with much interest by most of the puzzled audience. The writer never having heard the original version for pianos and percussion, it is hard to judge whether Mr. Bartok would have done better to have left it that way. The orchestra nobly contributed its part under the careful direction of Mr. Reiner, and the composer and his wife were efficient soloists. Added to its rhythmic originality, the work has vivid folk color. The performance was greeted with warm applause.

Strauss' Don Juan ended the program and gave the evening's performance a much-needed rounded quality.

Corigliano Assists Reiner

John Corigliano played the Dvorak A minor concerto at the Jan. 24 matinee with Fritz Reiner again conducting. The violinist won repeated recalls for his musicianly treatment of the rarely heard opus. The finale from Wallingford Riegger's New Dance and items from previous programs made up the balance of the afternoon.

Kreisler with Philadelphians

After his serious accident, Fritz Kreisler perforce remained away from metropolitan orchestral concerts for an all-too-long time, as was proved by the frenetic reception he got at his re-entry on Jan. 26 at Carnegie Hall with the Philadelphia Orchestra. When he stepped to the platform, his popularity registered at once, and when he had finished playing the Mendelssohn Concerto, the chief reason for that popularity was overwhelmingly evident.

Kreisler may have lost a soupcon of his former agility of finger and accuracy of intonation, but those are minor matters in the face of his fine musicianship, variety of bowing, and warm quality of tone. He made his performance as eminently artistic as it was amiable and lovable. The beautiful old music sounded at its best. Ovational applause

(Please turn to following page)

THE DANCE: Miscellany of New Offerings Gives Zest to N. Y. Fortnight

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

While the New York dance schedule continues to be slight in quantity, there is a great deal of variety in the quality. In the three recent major dance recitals the style ranged from tap to ethnological to contemporary.

Paul Draper, the aristocrat of tap dancing, and Larry Adler, the harmonica wizard, appeared in Carnegie Hall on Jan. 29, under the auspices of the Manhattan Committees of the Russian War Relief, Inc. The artists gave virtually the same program as has been seen on previous occasions in New York and throughout the country. Needless to say it met with its usual success. This time, however, the Soviet's gallant fighting men will benefit by the financial success and it may be revealed that a tidy little sum was raised during the intermission.

Except for some lighting difficulties due to lack of rehearsal time, which Paul Draper handled in a most gracious way, the program ran smoothly. The highlight of the evening was the closing number, an Ad lib Duet, in which both performers really relax and cast all concert requisites aside.

John Colman, Mr. Adler's accompanist, who was also responsible for some of the harmonica arrangements, was excellent. Arthur Ferranti gave satisfactory support at the piano for Mr. Draper.

La Meri in New Ballet

La Meri's program at the Barbizon-Plaza Theatre on Feb. 2 might easily have been referred to as a choreographic travelogue for during the course of the evening the atmosphere and spirit of India, Hawaii and the Latin countries were projected in a delightful intelligent manner. And when could a program of this type be more timely and of greater interest?

Assisted by the Natya Dancers, Mme. Le Meri first presented Deva Murti, the ballet in which she portrayed the five aspects of the Supreme Goddess—Abstract, Wife, Teacher, Embattled, Destroyer. Each character was set forth with dramatic intensity and all of the subtleties necessary for an exacting performance. From the tragic plight of Deva Murti the company moved on to the restful and fascinating rhythms of Hawaii in a first performance of Ea Mai Hawaiinuiakea.

This ballet is based on the legend of the birth of the Hawaiian Islands. La Meri has devised choreography that tells the story simply and with delicate charm. The Natya dancers—Carolyn Hector, Gina, Juana, Lucille Peters, Mera Goorian, Mari Jinishian—handled their individual parts with commendable understanding of the native style.

The final portion of the program was devoted to Spanish dances by the group and four solos by La Meri which included an Indian Hoop Dance, Cuban and Argentinian folk dances and a brilliant performance of La Meri's own compelling version of Ravel's Bolero.

Favorable mention must be made of the costumes designed by La Meri and Guido Carreras from folk originals which were executed by the Natya School and also the splendid original costumes worn by La Meri.

Bob Golby Photo

KATHERINE DUNHAM

with members of her company. Miss Dunham and her assisting group of dancers and musicians are now being booked by S. Hurok for their first coast-to-coast tour during the 1943-44 season.

Elsa Jordon's Recital

Elsa Jordon travelled all the way from Salt Lake City, Utah, where she is affiliated with the McCune School of Music and Art, to make her New York debut in a dance recital at Carnegie Chamber Music Hall on Feb. 4.

With a background of modern and ballet technique, Miss Jordon has evolved a style of her own which is essentially lyric. That she has made a serious study of eurhythmics is also evident. Some may argue that she translates the music into movement too literally but it cannot be denied that she is highly sensitive musically. Her style and temperament were better suited to the more abstract interpretative forms than dances designed to depict definite characterizations as in the Sorcerer and Western Sonata. With some revision of program and dances, Miss Jordon is capable of providing a thoroughly enjoyable dance performance.

Expert accompaniments were provided by Grant Johannesen, who also composed three of the piano works, and Lucie De Vienne. Maurine Nielsen Gunn was responsible for the stunning costumes.

Dance Jottings

Iva Kitchell, accompanied by Arthur Paget, entertained the service men at the Stage Door Canteen on Feb. 11 . . . Lillian Moore has signed a contract to appear as premiere danseuse in Charles Wagner's production of Faust which is scheduled to tour next fall. During the current season, Miss Moore is appearing in a lecture-recital program with Albertina Vitak. She has also directed ballets for the operas in Hartford, Trenton and Newark this season and will again be associated with the Cincinnati Summer Opera as ballet mistress and prima ballerina . . . Si-Lan Chen, the West Indies born Chinese dancer, will appear in a program of varied dances at the Assistance League Playhouse in Hollywood on March 5.

(*Continued from preceding page*)

greeted the veteran and recalled him for innumerable bows.

Ormandy and his great orchestra gained triumphs of their own with immaculate and uplifting readings and performances of Handel's D minor Overture (atmospherically transcribed by the conductor) Mozart's C major Symphony No. 36 (K.425) two Debussy Nocturnes and De Falla's Suite from The Three-Cornered Hat.

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NEW YORK CONCERTS

Walter Conducts Fantastique

Despite a delay because of the storm in the arrival of Otto Conrad, clarinetist, which necessitated a late start, the Jan. 28 concert of the Philharmonic was notable for the eloquent, passionate and dramatic reading accorded Berlioz' Symphonie Fantastique by Bruno Walter. An epic work, numerous conductors have attempted to bring forth its changing moods but it remained for Walter to realize completely the romanticism inherent in it. This was a sympathetic and understanding reading: thunder did not replace vividness, nor did noise attempt to supplant full-blooded speaking. It was, in truth, a superlative performance by conductor and musicians. To cover the late start, Mr. Walter added Beethoven's Egmont overture in an unrehearsed offering which lost nothing because of this.

After the intermission, Rudolf Serkin participated in the first piano concerto of Brahms. Unity and integration of soloist and ensemble resulted in a performance comparable to that accorded Berlioz.

All-Beethoven

The Philharmonic, under Walter, gave an all-Beethoven program in Carnegie Hall, Jan. 31, consisting of the Overture to Egmont, Symphony No. 8, Overture to Leonore No. 3 and the "Emperor" piano concerto, with Rudolf Serkin as assisting artist. Mr. Serkin again gave a highly energized and intellectually fervid reading of the concerto. The orchestral works had the benefit of fine musical integrity on the part of the conductor.

The opening of the series of Town Hall Music Forum programs with a program of orchestral and choral music by William Schuman is reviewed elsewhere in this issue.

One of the unique exhibits of the musical year was the "original presentation" called L'Opera Fantasma, given by Cara Aldini, soprano, in Carnegie Hall on Jan. 12. Mlle. Aldini had offered New Yorkers virtually the same sort of program at another hall last season. It consisted of all the music of Santuzza from Cavalleria Rusticana, with piano support by Eleanor Maja; the Aria di Gioja from Mascagni's Lodoletta, sung in peasant costume, with a pet goose as partner; the arioso from Pagliacci, sung in clown costume; and a "surprise request" finale, which turned out to be two excerpts from Tosca, done in a striking red robe. The audience testified to its enjoyment of the program frequently and loudly.

American Slav Congress Concert

On Jan. 18, at Carnegie Hall, the American Slav Congress presented an all-Slav Unity Festival. Slav nationalities represented were Zlatko Balokovic, Jugoslav violinist and President of the Congress, Zinka Milanov, Metropolitan soprano, also of Jugoslavia, Paul Petroff, Bulgarian baritone, the Leontovitch Ukrainian Chorus directed by Frank H. Ilchuk and the Polish Folk Dance Circle directed by Bronislav Matusz. The Czechoslovakian soprano, Jarmila Novotna and the Polish pianist, Witold Malcuznyski were unable to appear; Helen Jepson, soprano substituted for the former while the pianist Sigusmond Stojowski replaced the latter. All the artists gave unstintingly of their talents and the large audience approved wholeheartedly. Hendrik Endt, Eleanor Petrovic, and Sonya Slatin were the accompanists.

There were speeches by Zlatko Balokovic, Leo Krzycki, and Col. Richard C. Patterson, Jr., Alois Havrilla was the narrator and master of ceremonies.

Bach Circle Concert

An unusually fine program was presented by The Bach Circle of New York under the direction of Yella Pessl on Jan. 18 in Town Hall. All the works played were confined to composers of the seventeenth century—Bach, Rameau, Couperin, Handel and Scarlatti. The artists responsible for the evening of distinguished music making were Ralph Kirkpatrick, harpsichord; Anabel Hulme, flute; Mitchell Miller, oboe, and Janos Scholz, viola da gamba.

Semi-Centennial Pianism

Not many pianists are able to give a New York recital at Town Hall celebrating the fiftieth anniversary of their first appearance in the metropolis. And not many—in fact, very few—could do it at the age of seventy-four. The rare occurrence took place Jan. 19 when Paolo Gallico, popular and admired New York pianist, composer and teacher, played a representative program for a houseful of auditors come to show their affection and offer tribute to his still eminent qualities as a keyboard artist.

It was as an artist and musician that Gallico chiefly shone this evening, although his mere finger facility might well be envied by many a younger executant. He did not make his task easy for himself, what with listing Bach's Chromatic Fantasy and Fugue, Beethov-

(*Please turn to page* 20)

THIS IS RADIO

Brazil exports substantial musicians as well as the Northamericanos' favorite beverage . . . While his compatriot, Guiomar Novaes, was enchanting her audience in Town Hall, another gifted pianist, Arnold Estrella, was earning new honors for himself and his country in Carnegie Hall . . . Young Estrella's debut on WABC as winner of the Columbia Concerts Award on Sunday afternoon, Feb. 7, brought immediate recognition of his talent . . . Tchaikovsky's piano concerto is not exactly an ideal medium for the fathoming of a young artist's profundity, but Estrella acquitted himself well with the stanch collaboration of Bruno Walter and the New York Philharmonic . . . Welcome, new star of the United States of Brazil . . . Anne Brown's radio voice is as straightforward and direct as her name and stage personality . . . The transition from concert platform to the wave-lengths was easy and natural for this radiant artist . . . Sergeant Eugene List played piano offerings capably on the same WABC hour, with André Kostelanetz conducting . . .

Ferde Grofé's distinctive powers as a composer received the benediction of the master on one of NBC's exciting Sunday series of Arturo Toscanini's programs . . . Grofé's Grand Canyon Suite, complete with Johnny's Call for Philip Morris theme, was unfolded clearly and beautifully by Toscanini—a deserved tribute to a master model of deft orchestration and invention . . . The late Henry F. Gilbert's Comedy Overture on Negro Themes and the late Charles Griffes' White Peacock, and the living Kent Kennan's Night Soliloquy were the other Americans chosen by Toscanini . . . These representations by the quick and the dead need no apology anywhere, notably the husky propulsive music of the lamented Bostonian Gilbert . . . Two of the ten Toscanini programs devoted to native scores! This noble record surely atones for the long silence of the conductor on the topic of non-Continental creative writers . . .

Stokowski at this writing is readying for his return to the NBC Symphony, with Holst's Planets as the first of his seven week series on the network.

PERCY GRAINGER

composer-pianist, seated, with James Adair, conductor of the Burrall Symphony Orchestra of Stephens College for Women in Columbia, Mo. On April 5 and 6, Mr. Grainger will make his ninth appearance with this orchestra, playing the Ballade by Fauré and Hungarian Fantasy by Liszt. Mr. Grainger's new composition, Youthful Suite, will also have its world premiere on this program under the direction of Mr. Adair.

Photo by Tom Dinford

WILLIAM J. REDDICK

Reddick New Production Director for NBC

William J. Reddick, formerly musical director of the Ford Hour, has been named a director on NBC's production staff, it was announced recently by Lester O'Keefe, production manager. A native of Paducah, Ky. Mr. Reddick attended Cincinnati College of Music and later toured with noted artists.

Reddick has been prominent in broadcasting for years, his first work being orchestrator of the Eveready Hour, one of the first important radio network programs. Besides conducting opera, he was organist and musical director of Central Presbyterian Church, New York.

First Piano Quartet on Short Wave

The First Piano Quartet heard over WEAF on Mondays and Wednesdays, will be short waved from WBOS, Boston, and WGEA and WGEO, Schenectady, to South America.

Lehmann on Air

Lotte Lehmann returns to the airwaves this month to present a series of Lieder programs. The Metropolitan Opera soprano, under the management next season of the National Concert and Artists Corporation, will be heard on four Monday afternoons starting Feb. 15.

Blue Network Gives "Music for Masses"

Music for the masses is needed today, in the opinion of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, in discussing his series for the Blue Network. "For many, music has become almost a religion, and for some, it is religion. This is only natural because music as an art was born with Christianity and is the highest achievement of its culture. It is a spiritual need."

Well established as a Blue Network feature, the Saturday afternoon broadcasts of the Metropolitan Opera performances take on added significance now that each broadcast is dedicated to one of the United Nations by the Metropolitan Opera Guild in association with the Metropolitan Artists Victory Rally Committee.

Both these programs, as well as the Metropolitan Opera Auditions of the Air which offer financial encouragement to aspiring young singers, attract an audience numbering many millions in this country and Latin American lands.

American Festival on WNYC

New York City's Municipal station, WNYC, launched its fourth annual American Music Festival of 97 broadcasts with a gala concert from Hunter College Auditorium on Feb. 12. Ten days of programs were scheduled by Director M. S. Novik.

Deems Taylor, Quincy Porter, Paul Creston and Alec Templeton were scheduled to conduct their own compositions and Dean Dixon to present scores by William Grant Still, Walter Piston and Paul Bowles. Olin Downes was commentator and Beveridge Webster, pianist, soloist.

Four concerts by the WNYC Symphony are listed, with eight other symphonic events and concerts of Americana. On Feb. 16 Ray Lev plays the Negro Symphony. Other concerts will be given at the Brooklyn Museum. The vocal feature is the concert on Feb. 21 with Eleanor Steber, Anna Kaskas, Elwood Gary, Walter Cassel and Francesco Valentino, American members of the Metropolitan Opera, participating. A "jam session" is booked for Feb. 20 at the Manhattan Center. All concerts are free to the public and the final one on Feb. 22 at Hunter College will have Morton Gould, Virgil Thomson, Jacob Schwartzdorf, Robert McBride, Henry Brant and Emerson Buckley conducting. Works of David Diamond, Norman Della Joio, Brant, Gould, Thomson and McBride make up the program.

An introductory broadcast featured Roy Harris and his music. More than 80 American composers will have their works broadcast and more than a score of compositions premiered. In addition to Miss Lev and Mr. Webster, soloists will include Hazel Scott, Huddie Ledbetter, Josh White, Tony Kraber, Teddy Wilson, the Golden Gate Quartette and the Collegiate Choral.

Recordings of symphonic works, classical and popular song periods, chamber music, folksongs and jazz sessions will augment the program.

Previous festivals, according to Novik introduced Haufrecht's Ferdinand the Bull, Morton Gould's Latin-American Symphonietta, Paul Creston's First Symphony and numerous other works now well known.

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CHICAGO: War Benefit Concert Nets Record-Breaking Proceeds

(Continued from page 3)

head the New Symphony Orchestra of London, dedicated to modern music. He remained four years, meanwhile appearing as guest with the Berlin Philharmonic, Augusteo of Rome, and orchestras of Vienna, Moscow, Leningrad, Madrid and Budapest. In 1913, Mr. Defauw organized his own string quartet. Two years later, he was conductor of the Society of Classic Music in London, founded by Joachim.

Returning to Brussels, he founded the "Concerts Defauw" in 1922. He was chosen at 35 as director of the Concerts du Conservatoire, leading Belgian orchestra. In 1937 Mr. Defauw established the Orchestre National de Belgique. In 1924 he became director of the Belgian National Radio and in 1933 master professor of conducting and orchestral classes in the Royal Conservatory.

Led American Orchestras

Defauw made his American debut in December, 1939, conducting the NBC Symphony in four concerts. When Hitler invaded Belgium, he was in Italy, conducting the Bologna Orchestra. He made his way with difficulty to London, where he led a concert of the BBC Orchestra. Toscanini's intervention enabled him to get papers to come to the United States. He conducted Les Concerts Symphoniques of Montreal and was immediately engaged as permanent conductor of this orchestra.

As guest conductor in 1940-41 with the Boston and Detroit symphonies, Mr. Defauw was re-engaged to conduct with both ensembles in the succeeding season, and by the NBC Symphony.

Benefit Nets Huge Sum

This enterprising city set an all-time record for musical performance proceeds when the war bond concert at Orchestra Hall brought $2,397,000. All participants—the Chicago Symphony, Hans Lange and soloists Nathan Milstein and Gregor Piatigorsky—gave their services gratis, and the concert itself proved one of the highlights of the season. The Beethoven fifth symphony, seldom better performed by our orchestra, brought added laurels to Conductor Lange. Milstein and Piatigorsky gave a memorable performance of the Brahms double concerto.

The regular mid-week symphony concerts were also sold out when Zino Francescatti admirably delivered the Bruch first concerto. At the Tuesday concert Hilde Somer, making her debut here in the G minor Mendelssohn Concerto, impressed with formidable technic and musical intelligence.

Milton Preves, principal violist, rose a step higher in the esteem of Chicago Symphony patrons through his well-thought-out presentation of the seldom heard Bloch Concerto at his annual solo appearance.

Minneapolis Symphony and Szigeti

The Minneapolis Symphony Orchestra, Dimitri Mitropoulos conducting, was confronted by a huge audience at the Civic Opera House for the sixth concert of the History and Enjoyment of Music Series. Giving a grandiose reading of the first Brahms symphony, conductor and orchestra, which he has brought to a new potency, aroused the public to a pitch of intensity not before witnessed in its previous engagements here. Replacing the indisposed Menuhin, Joseph Szigeti shone in his own light in a scintillating, sweeping presentation of the Brahms violin concerto.

Woman's Symphony's Closing Concert

The fourth and final concert of the Woman's Symphony found the orchestra in tip-top form with Conductor Nicolai Malko obtaining from his forces unequivocal results in the matter of tone coloring and precision. A negro Parade by the Southern composer, Lamar Springfield, is American to the core, with Dixieland tunes, despite some Debussy seasoning. Margaret Speaks' lovely personality and charming way of projecting her voice made a hit in Bizet's Ouvre ton coeur, Charpentier's Depuis le jour and the classic air, Tu lo sai.

Insana Presents Faust

The Chicago Concert and Opera Guild, Silvio Insana, general director and conductor, has established itself firmly in the esteem of opera-goers by giving presentations well rehearsed and professional in all details. The audience which filled the Civic Theatre to its doors for the performance of Gounod's Faust showed unmistakable pleasure by long applause and richly rewarding the principals whenever opportunity afforded. Maestro Insana and his picked orchestra helped materially in making the performance highly praiseworthy. Local singers, well tried in their *métier*, and with good voices, had been trained to a nicety by Conductor Insana. The presentation would have done credit to a major opera company.

St. Olaf Choir Fills Orchestra Hall

As usual, Orchestra Hall was sold-out for the annual concert of the St. Olaf Lutheran Choir and the girls and boys from Northfield, Minn. sang themselves into the hearts of their followers in a program of religious nature under the direction of F. Melius Christianson and his son, Olaf C.

Bertha Ott Presents Fine Arts String Quartet

Chamber music has many devotees here, judging from the size of the houses that patronize the Fine Arts String Quartet's series in Fullerton Hall. With the assistance of Ernest Guntermann, flutist, the men were heard in the Mozart D major quartet and with Franz Pfau at the piano in the Shostakovitch quintet.

Beverly Watts in Joint Recital

An hour of delectable enjoyment was furnished by Beverly Watts, soprano, and Evelyn Wildman, pianist, in a joint recital in Sherwood Recital Hall. Miss Watts sang with artistry and a voice of luscious quality an excerpt from Gluck's Iphigenie en Tauride and delivered in true Mozartean style Susanna's aria from Nozze de Figaro. In two Schubert Lieder, the soprano showed interpretative gifts. Brahms' In Summer Fields and Cradle Song proved that she has spent much time studying the traditions of these works. Her way with Depuis le jour from Louise was altogether novel and made the much exploited aria an episode instead of merely an exhibition of beautiful singing.

Berardinelli Pupils in Opera

Nicola Berardinelli annually presents many of his students in opera, and outside of his own company many of his disciples have often garnered success. Recently Santa Grande was entrusted with the role of Santuzza in the American Opera Company's production of Cavalleria Rusticana at Kimball Hall and Valia Berardinelli appeared to good advantage as Lola in a performance otherwise amateurish.

Mu Phi Epsilon Ambulance Fund Concert

Mu Phi Epsilon turned over the proceeds of its concert at Lyon & Healy Hall, presented by Mae Doelling Schmidt, pianist, and May Barron, soprano, to the Illinois Federation of Music Clubs' ambulance fund.

Musicians Club of Women 700th Concert

Organized in 1875, fifteen years before the Chicago Symphony Orchestra, the Musicians Club of Women (formerly the Amateur Musical Club) is Chicago's oldest musical club and one of the country's oldest. Its 700th concert on Feb. 1 was an occasion for a celebration with a special musical program provided by Louise Barnhardt and Ruth Lyon, vocalists; Almada Biery Jones, violinist, and Margaret Elg and Mary Pearce Niemann, pianists.

Lake View Musical Society Program

The third active members concert of the Lake View Musical Society at the Alliance Française, was presented by Louise Evans, pianist-composer; Alice McSloy and Dorthe Paulson, sopranos; Jacobeth Kerr and Ilse Maren, pianists, and Olga Kochanski, violinist.

American Conservatory Notes

Irene Marilyn Eckert, twelve year old piano pupil of Edwin Gemmer, will appear as soloist with the Piano Symphony March 16 at Orchestra Hall, playing the Mozart D minor Concerto.

Wilbur Held, former organ pupil, was heard in recital at Kimball Hall under the auspices of the American Guild of Organists.

Viola Repp, mezzo soprano and Cornelia Anzaldua, soprano, pupils of Esther Goodwin, were assisting artists for Henry Purmont Eames' lecture recital at the Arts Institute.

Gloria Sandalis, contralto pupil, has been engaged for the mixed quartet featured at the Wednesday noon services in Bond Chapel, University of Chicago.

Kreisler with Pittsburgh Orchestra

PITTSBURGH, PENNA.—Following the appearance of Henri Temianka on Jan. 1 and 3, as the first assisting artist of the new year with the Pittsburgh Symphony, two other violinists appeared with these forces. Fritz Kreisler received a resounding ovation when he was heard on Jan. 15 and 17 in the Sibelius Concerto, under Vladimir Bakaleinikoff, associate conductor, the latter represented also as composer of Three Oriental Dances. Another novelty was a suite, Vintage 1939, by Milton Rosen, the movements named after various wines. On. Jan. 12, Patricia Travers, child violinist, appeared in a successful performance of the Mendelssohn Concerto, and the guest leader was Lorin Maazel, boy conductor.

D. N.

FRITZ REINER AND HENRI TEMIANKA, violinist, who recently appeared as soloist with the Pittsburgh Symphony under Mr. Reiner's direction, discusses a point of interpretation with the conductor. At the conclusion of his present tour Mr. Temianka will be engaged in Government Service for the duration, in addition to his activities as a concert violinist. Part of his duties in connection with his services to the country include conducting a soldier-orchestra in West Coast camps. Personnel of the orchestra is comprised of former members of several major orchestras. Several times he has played a concerto with the orchestra. Mr. Temianka was recently married to Emma May Cowden, in San Francisco.

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CLEVELAND

CLEVELAND, O.—Violinists have had the floor in the Cleveland Orchestra's recent concerts at Severance Hall. Breaking every precedent, Concertmaster Tossy Spivakovsky was called upon for a second solo appearance within two months. The occasion was the American premiere of Bela Bartok's Violin Concerto, written for the Hungarian violinist, Zoltan Székely, and performed by him only once in Amsterdam under Mengelberg.

An intricate work of extraordinary appeal, it has a folk simplicity but is of tremendous technical difficulty. It was played with rare artistry by Mr. Spivakovsky. He prevailed upon conductor and orchestra to share the applause of an excited audience. Rarely has a thoroughly modern work been received here with such vociferous acclaim.

Carroll Glenn, charming and efficient in so exacting a work as the Sibelius Violin Concerto, appeared at the fourteenth pair of concerts, the day after being driven out of her home by flames. She appeared unruffled and in full mastery of her musical ability. The audience was enthusiastic. The next in the violin series was to be Joseph Szigeti in the Beethoven Concerto.

Allied Victory Concert

The 100,000 rubles prize-winning quartet of Dmitri Shostakovitch was the center of interest in the first of a series of chamber music programs by the newly organized Artists Committee for Allied Victory, proceeds of which were turned over to Russian War Relief. Arthur Loesser, playing the piano part with the Walden String Quartet, gave an enlightening performance of this well constructed work. Another group of artists consisting of Dr. Jerome Gross, surgeon-violinist, Louis Berman, William Lincer, viola, and Leonard Rose, cello, was heard in the Beethoven's Op. 18, No. 1, and the Brahms C minor Quartet. A capacity audience was highly appreciative.

The Don Cossack chorus in one of their appreciated Russian programs drew a throng to Music Hall in Mrs. Brudno's Concert Course. In the Brudno supplementary series we also heard Anne Brown, soprano, of Porgy and Bess fame, who stirred her discriminating audience by her vocal refinement and richness in a varied program of lyric and dramatic music.

An interesting piano recital was given by Eunice Podis, talented young pianist of this city, who spent the summer in study with Artur Rubinstein. Her artistic progress was most gratifying, and a large audience was delighted with her well chosen and presented program.

ROSE H. WIDDER.

Popular Opera in English Styled "U. S. Need"

CLEVELAND.—Popular-priced opera, sung in English, can be successful in this country, in the opinion of Ernest Ludek former stage director of the Czech State Opera Theatre in Brno, Czechoslovakia. Mr. Ludek, now contacting persons holding this view, believes that the time for inaugurating such a program is now, and not after the war.

"There is no logical reason why opera should not be performed to the audience's better understanding," said Mr. Ludek. "I do not claim the idea is new, but there has been too much talk so far and too little action. Let's start the thing now. The era of foreign visiting companies is gone for a long time to come. America is going to be the music centre of the world. A good singer will sing a good English translation as well as the now preferred Italian or French. A few excellent translations prove that a great deal can be accomplished by experts in that line. So far, there has been no appreciable demand for them."

Mr. Ludek does not believe that opera is an expensive proposition "if it is performed not by a few 'stars' with high salaries, but by well and artistically-trained young singers on an all-year basis, thus building up a repertoire of well studied operas." Admission prices, he feels, should not be higher than for "any popular-priced matinee of the legitimate theatre."

He styled as the "most striking discrepancy in music" in this country the fact that there are "amazingly numerous symphonic orchestras as compared with a few opera houses, and the latter operating only a few months in the year."

"I do believe," Mr. Ludek concluded, "that opera, if produced on a truly artistic basis, giving eye and ear an equal share of favorable impressions, should have the first place."

PASSED AWAY

SAMUEL L. LACIAR, 72, critic, editor and composer, died at his Philadelphia home on Jan. 14. Born in Mauch Chunk, he studied abroad for 10 years and returned to become first violinist in the Pittsburgh Orchestra, then conducted by Victor Herbert. He composed many chamber music scores. He had served as critic for the Philadelphia Evening Bulletin. A brother survives.

HELEN ANDERSON CRAWFORD, 43, theatre organist and composer, who had been heard extensively also on the radio with her husband, Jesse Crawford, died on Jan. 15 in New York. She was born in Cincinnati and was self-taught in piano and organ. For some years she and Mr. Crawford made motion pictures. A daughter and her husband survive.

GEORGE BASS, 62, violinist and composer, who had been concertmaster for the NBC in Chicago, died in that city on Jan. 13. He formerly played in the Chicago Symphony. His widow and two daughters survive.

FRANK DODD, 72, formerly for some 42 years the secretary of the Metropolitan Opera and Real Estate Company, holding corporation which controlled the opera house building, died in a New York hospital on Jan. 9. He is survived by three sons.

CLARA NOVELLO DAVIES, 82, noted singing teacher, conductor and composer, died in London on Feb. 7. She had toured the United States frequently, having crossed the Atlantic some forty times. Born in Cardiff, she conducted the Royal Welsh Ladies Choir after 1881 and won a prize with it at the Chicago World's Fair in 1893. She toured the United States with this ensemble, and later conducted many concerts in New York. She was the widow of David Davies, a Welsh singer, who died in 1931, and the mother of Ivor Novello, British actor and composer.

PHILIP MITTELL, 77, prominent for many years as a teacher of violin, died in New York on Jan. 27. He was born in Mannheim, his father's family having lived long in Baden, and his French mother coming from Alsace-Lorraine. He was graduated from Leipzig Conservatory with highest honors, his teachers including Adolf Brodsky and Friedrich Hermann in violin, Jadassohn in counterpoint and Sitt in ensemble. His earliest teacher was Jean Becker, noted virtuoso, and in childhood he had studied under Edmund Singer at Mannheim Conservatory.

In Leipzig he played in the first violin section of the Gewandhaus Orchestra while still a student, under Reinecke, Brahms, Tchaikovsky, Rubinstein, Bruch and Strauss. As a student he met Brahms often at the home of Elisabeth von Herzogenberg, where young Mittell played quartets with Brodsky, Klengel and Novacek. He also knew Grieg in Leipzig, and possessed a copy of Tchaikovsky's violin concerto with the composer's annotations. He toured in Russia, Germany and Austria, and came to the United States in 1888, where he played first violin in the New York Symphony, and was concertmaster in the post-season Italian series at the Metropolitan. His pupils had included many artists who gained prominence.

Mr. Mittell was a member of The Bohemians from its founding, and dean of violin judges for the Music Education League for twelve years. The Mittell Violin Classics have been widely used by violinists for more than thirty years, as have his editions of standard concerti.

In 1889, Mr. Mittell married Anna von Schmuss, a talented portrait painter, who died in 1929. A son, Teja S. Mittell of Yonkers, a daughter, Mrs. Sybilla Mittell Weber of New York, and an only grandchild, Philip Mittell, Jr., now in the U. S. Army, survive.

Mme. Margaret Henke to Give Voice Corrective Classes

Mme. Margaret Henke, voice physiologist, announces that "in response to numerous requests by professional singers who feel the wear on their voices through active use of them," she is establishing between-season classes for intensive corrective studies in her New York studios. Mme. Henke states that she approaches "the problem through exercises to adjust the vocal cords and stresses their strengthening through proper use. As a student of medicine, it is my constant aim to employ only beneficial training."

Berúmen in Anniversary Recital

Ernesto Berúmen, distinguished Mexican pianist, celebrated the 25th anniversary of his New York debut at Aeolian Hall by giving a piano recital at the La-Forge-Berúmen Studios on Jan. 29. Despite a heavy snow storm, a good-sized audience of friends, pupils and admirers greeted and congratulated the artist.

Mr. Berúmen played the Chaconne with Variations by Handel, the B flat minor Intermezzo of Brahms, and the Novelette in F major by Schumann for his first group. Liszt made up the second part of the program, including the Sposalizio, Valse Oublieé, Consolation in D flat major and St. Francis walking on the Waves.

For the final group Mr. Berúmen played works by Spanish composers, including the Lady and the Nightingale and Jota Aragonesa by Granados, Young Girls in the Garden by Mompou, the Evocation by Albeniz and the Ritual Fire Dance by de Falla. The pianist again displayed excellent technical command, a beautiful singing tone and splendid pedalling.

J. N.

AGATA BORZI,

coloratura soprano, substituted, on an hour's notice as Rosina in the Newark Civic Opera Company's recent performance of Barber of Seville.

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NEW WAR GOALS SET BY SIGMA ALPHA IOTA

A new phase has been added to Sigma Alpha Iota Victory Program. Operating under this program of extensive wartime activity since the beginning of this country's entrance into World War II, this music fraternity has recently inaugurated the policy of accepting regular national per capita dues in War Savings Stamps.

In speaking of this move on the part of its National Executive Board, the organization's National President, Kathleen Davison, says:

"This plan enables each active member of our fraternity to pay her yearly national dues in War Savings Stamps, and thereby affords another channel in which the individual and the fraternity may aid in the war effort. Suggested by our National Treasurer, Mrs. Frank Geimer, of Los Angeles, the plan has called for considerable financial adjustment of Sigma Alpha Iota's national funds, but the effort is, we think, a worth while one.

"In view of the tremendous amount which the United States Government needs to secure from us all through the purchase of stamps and bonds, the efforts of an organization of 13,000 members may, upon first thought, seem small. It is, however, our hope that Sigma Alpha Iota's plan will serve as an example for music organizations everywhere, and for the entire Greek letter world. Such a combined effort in this regard could be a noteworthy help in this particular phase of our country's war effort."

GERTRUDE EVANS

Townsend Photo

KATHLEEN DAVISON

This national professional music fraternity's original Victory Program was inaugurated under the leadership of its former National President, Gertrude Evans. Miss Evans has since that time resigned her office to accept a position with the United States Government, and is at present stationed in the Holding and Reconsignment point at Marietta, Penna.

74 Chapters in War Drive

The 74 active chapters of the fraternity located in the leading colleges and universities of the country, are now continuing their Victory Program efforts under the guidance of the group's new National President, Mrs. John B. Davison, of Des Moines, Ia., and the members of the fraternity's National Executive Board, Mrs. D. D. Rasco of Los Angeles, National Vice-President; Mrs. Clarence M. Sale, of Dallas, Tex., National Executive Secretary; Mrs. Frank Geimer, of Los Angeles, National Treasurer; Mrs. Fred N. Wilson, of Minneapolis, National Chaplain; Marjorie Gallaher, of Denver, Colo., National Editor, and Elizabeth Campbell, of Ann Arbor, Mich., Director of Finance.

Immediate chapter supervision of the wartime efforts rests with the presidents of the nine geographically divided provinces. These are: Mrs. H. C. Weghorst, Dundee, Mich.; Mrs. J. Alfred Neu, Bloomington, Ill.; Mrs. George A. Wood, Milwaukee, Wis.; Mrs. John Carr, Los Angeles, Calif.; Mrs. Walter Hutton, Des Moines, Ia.; Annelle Chandler, Tulsa, Okla.; Mrs. Louis D. Sullivan, Ithaca, N. Y.; Mrs. Edwina Fowler, Pittsburg, Kan.; and Mrs. Paul Bryan, Atlanta, Ga.

"Preserving American Rights"

Significant is the Victory Program's preamble: "In order to preserve and maintain our American rights and privileges; to resist and conquer the enemies to our national peace and prosperity; to uphold and further the educational aims of our alma mater; to guard and protect the ideals of musicianship and friendship for which our fraternity stands, we hereby pledge an intensified support to our country in this its hour of need; to the standards of our alma mater; and to the ideals and aims of Sigma Alpha Iota, as we dedicate our best efforts to this our Sigma Alpha Iota Victory Program."

All types of Sigma Alpha Iota's members—pledge, active, alumnae, patroness and honorary—have entered into these Victory endeavors by giving generously of time, talent and means, individually and as groups. Chapter contributions of musical talent to the various service centers, camps, and hospitals have been noteworthy, many operating on a regularly scheduled basis for these programs. As groups, assistance in the War Savings Stamps and Bond drives is marked. Nationally, Sigma Alpha Iota has invested $29,000 of its funds in United States War Bonds, and chapters have made purchases both as groups and as individuals.

Prominent in the fraternity's Victory Program are the efforts made by its honorary members. These nationally recognized artists have given generously of both time and talent in many fields of war endeavor throughout the country.

Community Concerts Hold Conferences in N. Y., Chicago

Community and Co-operative Concert representatives divided their annual conference into two sections this year. Under the supervision of Robert Ferguson, Eastern manager, those functioning in this part of the country met in New York. Chicago was the scene of the Western conference under the direction of Arthur Wisner, manager for that area. Ward French, general manager of the Community-Co-operative Concert Service, opened the Eastern meeting and then went to Chicago for the closing days of the session.

Mr. French told both sections that many cities had asked to have membership campaigns scheduled, a fact which he styled "an unusually healthy barometer for the approaching season." He said that the ban on pleasure driving, probably more effective in the East, has found music lovers using other means of transportation and "flocking to concerts in just as large numbers as ever" and this demonstrates "forcibly, the greater need which we all feel for the inspiration of good music during times of stress."

Mr. French told the representatives that the "countless public-spirited and broad-minded citizens" who comprise the committees of the associations "rightfully feel it their patriotic duty to keep open the channels of music" because this will bring to the communities a "more alive, exalted sense of what our victory will mean."

Recitals Draw in Toledo

TOLEDO, O.—The first concert of the new year in the Peristyle was given on Jan. 8 by the Salzedo Ensemble composed of Carlos and Marjorie Call Salzedo, harpists; René Le Roy, flutist; and Janos Scholz, cellist.

The Minneapolis Symphony Orchestra, led by the dynamic Dimitri Mitropoulis, received a well-deserved ovation when they appeared in the Peristyle on Feb. 5.

A. McL. T.

Mannes Extends Series

David Mannes is extending the series of orchestral concerts for service men at the Metropolitan Museum of Art, New York, to include a March 13 program. The opening concert on New Year's Day was heard by nearly 5,000 persons. The second on Feb. 12 included scores of Tchaikovsky, Nicolai, Handel, Schubert and Strauss. On Feb. 22, Schubert's Unfinished Symphony will be the principal work and on March 13 Dvorak's New World Symphony is scheduled. WNYC broadcasts the programs.

Bartlett-Robertson Concert

Bartlett and Robertson, duo-pianists, make their fourth metropolitan appearance in 10 weeks when they are heard on Feb. 24 in the Town Hall Endowment Series. First performances will be given to works of Theodore Chanler, Arthur Benjamin and Arnold Bax.

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CINCINNATI: Meeting of Nation's Teachers Chooses New Executive Board

CINCINNATI.—At a special meeting of the Music Teachers National Association here on Jan. 14 and 15, James T. Quarles, of the University of Missouri, was elected president for the next year. He had served on the executive committee and for many years as chairman of the committee on Literature about Music. Quincy Porter, dean of the New England Conservatory of Music and well-known composer, was elected vice-president. D. M. Swarthout, of the University of Kansas, was re-elected secretary. Raymond Kendall, of Dartmouth College, was chosen treasurer,, and Theodore M. Finney, University of Pittsburgh, editor. Wilfred C. Bain, of North Texas State Teachers College, was appointed assistant secretary, and Oscar W. Demmler, long treasurer, who asked to be relieved this year, was made assistant treasurer.

Elected to the three year term of the executive committee were: Warren D. Allen, Stanford University; Mildred Eakes, Cincinnati Conservatory of Music; and Paul Weaver, Cornell University, Ithaca, N. Y. To the one year term of the executive committee were elected: Mrs. Crosby Adams, Montreat, N. C., and C. V. Buttleman, Chicago.

The annual business meeting was devoted largely to discussion of how the association could be of direct service in the war emergency. Under Edwin Hughes of New York, a committee on Wartime Activities in Music will be set up at an early date and a printed wartime program of possible activities issued for national distribution.

An even closer affiliation of the 90 state and local musical associations now enlisted as MTNA organization members is contemplated under the direct supervision of Edith Lucille Robbins, Lincoln, Nebr., chairman of the Council of State and Local Presidents.

The association went strongly on record as favoring the placing before Congress at an early date of a bill similar to House Bill 7534 introduced last session by Representative Thomas E. Eliot, making possible the extension of the benefits of Social Security to private music teachers.

On Friday afternoon the officers and members of the executive committee were guests of the management of the Cincinnati Symphony at the concert at Music Hall under Eugene Goossens and at a following reception at the College of Music to Mr. Goossens and Ruth Posselt, violin soloist.

SASCHA GORODNITZKI CONFERS WITH EUGENE GOOSSENS, conductor of the Cincinnati Symphony, before his performance of the Liszt E flat Concerto with that orchestra on Jan. 22 and 23. The pianist is now completing the second half of his concert tour in the United States and Canada.

Gorodnitzki Plays Liszt Concerto with Cincinnati Symphony

CINCINNATI.—Changing the program slightly, Eugene Goossens at two concerts of the Cincinnati Symphony on Jan. 22 and 23, offered a majestic reading of Brahms' first symphony. The orchestra was called upon to bow three times.

Sascha Gorodnitzki, pianist, was the brilliant soloist in Liszt's E flat major concerto, which he performed with such bravura and fire as to bring many recalls. On Friday afternoon, he played two works as encores, the transcription of Paganini's La Campanella, and Chopin's Waltz in E minor. On Saturady night, before a capacity audience, the dynamic Russian-American virtuoso added three encores. The concert also included Morton Gould's striking new Fanfare for Freedom, written at the invitation of Mr. Goossens, and Strauss' Till Eulenspiegel, which had a particularly delightful reading. N. R.

METROPOLITAN

(*Continued from page 6*)

Kurt Baum Sings Rhadames

The Aida performance on Jan. 23 found Kurt Baum, new heroic tenor, assuming the role of Rhadames. After his stirring Don Alvaro, a few days previous, the interpretation accorded the Egyptian warrior aroused considerable interest. Baum's singing was admirable and thoroughly acceptable but the dominating heroic note was less in evidence. Sodero again conducted and Bruna Castagna was welcomed back as Amneris. Zinka Milanov, Alexander Sved, Norman Cordon, Lansing Hatfield, John Dudley and Maxine Stellman completed the cast.

The second offering of La Forza, at the matinee, found Frederick Jagel replacing Baum and Stella Roman singing her first Leonora. Otherwise the cast was the same as at the revival and included Petina, Votipka, Tibbett, Pinza, Baccaloni and others and with Bruno Walter again conducting. Jagel always gives straight-forward impersonations, both vocally and histrionically and this was no exception. There is a certain authority about his work which does not need the spectacular for effect. Roman did the best work thus far of her Metropolitan career. The others offered familiar delineations.

The second Louise of the season on Jan. 25 with Grace Moore in the name part again had a familiar cast and differed from the first time offering as Julien was taken by Charles Kullman. The American tenor was in good form vocally and assured in his impersonation. Miss Moore was in exceptional fettle and the role is becoming one of her best. Doris Doe and Ezio Pinza were again the parents with a large supporting cast. Sir Thomas Beecham conducted con amore.

Melton Scores as Alfredo

Following his marked debut success in The Magic Flute, James Melton sang Alfredo in La Traviata on Jan. 27 and repeated and even strengthened the previous impression he had made. Here is a true lyric tenor endowed also with musical instinct and the ability to use his tones with fluent art. He was altogether admirable in this Verdi music and his acting was done with ease and authority.

Jarmila Novotna registered visually better than vocally as Violetta. Her voice lacks unction and charm for the euphonious measures of the role. Lawrence Tibbett gave his well established intelligent and artistic version of the elder Germont. Lesser parts were in the hands of Thelma Votipka, Helen Olheim, and Messrs. De Paolis, Cehanovsky, D'Angelo and Alvary. Sodero conducted.

Roman and Peerce in Tosca

The third Tosca of the season on Jan. 29 offered the first interpretation of the title role by Stella Roman and Jan Peerce's initial Cavaradossi. Although the vocalizings of Tosca might have passed muster, the Roman histrionics were not quite up to usual Metropolitan standards. Mr. Peerce sang well and refrained from over-emotionalized acting. Sved's Scarpia was conceived on broad lines and vigorously sung. Messrs. Alvary, Baccaloni, De Paolis, Cehanovsky and Engelman completed the cast under the intensive Sodero baton.

Thomas Rejoins Company

The matinee offering on Jan. 30 was another Faust with John Charles Thomas making his season debut, this time as Valentin and proving again in luscious vocal form. Licia Albanese was the Marguerite, Raoul Jobin had the title role and Ezio Pinza once more sang Mephistopheles. Sir Thomas Beecham again inspired his players and singers to a notable offering of the old favorite.

Rossini's Barber of Seville, in its second offering at night, held a familiar cast under Frank St. Leger's baton.

Melchior Sings Tannhäuser

The fourth Tannhäuser found Lauritz Melchior resuming the title role in place of the indisposed René Maison on Feb. 1. Lotte Lehmann, rejoining the company, sang Elizabeth, and Lawrence Tibbett was the Wolfram. Since all these artists have appeared numerous times in their assignments, further comment is unneeded. Alexander Kipnis was the Landgraf, Maxine Stellman the shepherd and George Szell again conducted.

Bonelli as Escamillo

The third Carmen of the season, on Feb. 3, offered the return of Richard Bonelli. He gave an authoritative and spirited reading of Escamillo's role.

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New York February 15, 1943 No. 3066

Toscanini, Champion of Freedom

When Toscanini, in a recent NBC Symphony concert, revived Verdi's obscure Hymn of the Nations, written in 1862 for the London Exhibition, the circumstances received a great deal of publicity for several reasons. For one thing, the full score had to be flown from London in microfilm form. Then the great conductor changed two words of the work and extended it to include the Star-Spangled Banner and conform more closely to modern conditions. And finally he gave the immense weight of his cultural and musical influence to the international broadcasting of these sentiments extolling freedom.

In his thought on the world today, Toscanini has shown an amazing rightness in his perceptions, and he has never flinched from the uncompromising expression of either his artistic or political beliefs. One need not recapitulate the indignities he suffered from Fascist mobs when he refused to play the dictator's Giovinezza at a festival concert in Italy some years ago. Nor that he withdrew from Bayreuth and later from Salzburg when the shadow of the Swastika enveloped these festival centres. Nor that his name has often led those pleas for freedom of personal or artistic expression that have been addressed to tyrants by greatly daring committees of mere artists.

One has only to listen to his fervent musical proclamation of such works as the Beethoven Symphonies, or his personal participation in the National Anthem of the United States at the end of his most exalted performances, to realize that in him we possess our greatest figure dedicated to musical and human righteousness.

Taking the Starch Out of Concerts

The men in the armed services shy away from the word "concert," but "come in droves" to so-called "musical evenings" given by artists under USO and other auspices. This circumstance, reported by Capt. Paul P. Blackburn, U.S.N. (Ret.), Director of Naval Reserve for the Third District, at a recent luncheon of the Musicians Emergency Fund, suggests that there really is something in a name, since the entertainments are identical.

May it not be that modern professional virtuosi have standardized and devitalized the concert to such an extent that it no longer always affords the freest kind of expression?

Not only the type of program, the hall in which it is given, but also the deportment and dress of the artists and audience, have been so fully prescribed that there is danger of the recital degenerating—as it sometimes does—into a sort of lifeless rite. This effect of disinterring some embalmed pieces, which are then returned under glass, is often depressing.

Fortunately, the type of program planned for the men in the forces is usually informal, with enough variety to escape an undue strain upon the attention. The repertory is catholic—as it should be—despite the fact that a percentage of the Army and Navy audiences consists of men familiar with music and eager to hear the best examples.

Could not the programs given largely for civilians be similarly relaxing, in a period when nerves and energies are strained to the utmost? There should doubtless be special concerts for the initiates of chamber music, the Lied or other forms, but for the general public the artist today would do well to select the briefest, the finest and most uplifting music.

Time is short; music must be taken on the wing today, as it were, and in homeopathic doses. Better one Bach arioso than twenty minutes of an uninspired sonata by one who had not the divine afflatus.

And by all means let the public absorb this supreme music—such as has upheld the spirits of the British in their intense trials—in the most informal surroundings compatible with comfort and lack of disturbance.

Let us take the starch out of both the bibelots and the programs of our modern music-making.

• • •

Covent Garden to Go?

London.—Excitement has been caused in musical circles by the rumor that, in the proposed plan for rebuilding London after the war, the Covent Garden Opera House is to be demolished. The usual expressions of sentimental associations are heard.

Actually Covent Garden is not really satisfactory for opera. While its acoustics are probably the finest in the world, the auditorium seating capacity is deemed far too small. Also, the location, in the centre of the fruit and vegetable market, is hardly a suitable site.

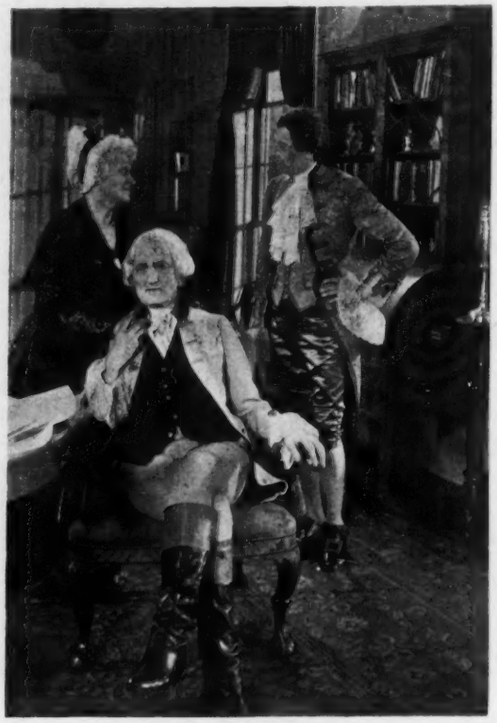
Now that the Ministry of Education is taking an increasing interest in music through C.E.M.A., it is to be hoped that the government may erect and subsidize a State Opera, although the scheme will doubtless be bitterly opposed by the "die-hard" element in our musical life.

Hugh Liversidge

It gives us pause that England, in the midst of the greatest crisis in her history, can actually lay the foundation for a new center for music. Unlike some of our officials in Washington, the hard-headed realists of the island empire hold the belief that music possesses a definite, tangible value in the social, cultural and political life of a nation. These pages have reported the extraordinary number of excellent concerts during the war period in England. This newest move signifies that the Englishman knows that he can harness the cultural forces of good music in peace as well as in the fiery days of war.

Musical Memories

From the Musical Courier's Files



A HISTORICAL FILM.

The late Clarence Whitehill as George Washington is requested to accept the presidency. The others are A. J. Herbert as Alexander Hamilton and Grace Van Auker as Martha Washington. This scene is from the Vitaphone picture, Washington—the Man and the Capital, in which the Metropolitan Opera baritone enacted the role of the Father of His Country. Mr. Whitehill died in New York, December 19, 1932.

Désiré Defauw Goes to Chicago

Those who have watched the American career of Désiré Defauw have long understood the broad gifts of this versatile musician, now appointed conductor of the Chicago Symphony. Defauw's sound musicianship, combined with a bold and progressive attitude, makes his selection especially appropriate for an orchestra which has long been distinguished for its service for the present as well as reverence for the past.

Stock built well, like Thomas ahead of him in the pioneering years of Chicago's orchestra. Frederick's Stock's championship of contemporary art provides one of the pleasant chapters in the history of American orchestras and symphonic music. Defauw's own devotion to the spirit of progress, as well as his virile record as a conductor abroad, in Canada, and here, marked him as a man of calibre, worthy of important consideration. It is to the credit of the Chicago directors that they have chosen him to lead their great orchestra.

Defauw may confidently be expected to fulfill all the high expectations; he has the academic background and experience; he has a sympathetic attitude toward our own American creative aspirations—a quality too frequently missing in the make-up of conductors, and he is, above all, a thinking man with a sensitive gift of cultural leadership.

The dynamic combination of Chicago, a noble orchestra, and a capable director, holds augeries of happy musical times ahead.

The directors' reappointment of Hans Lange to the post of associate conductor, to lead a portion of next season's concerts, rewards seven years' excellent work as the late Frederick Stock's assistant.

VARIATIONS

By Leonard Liebling

At this writing I am enjoying two cycles, Wagner's (at the Metropolitan) and H. L. Mencken's. The latter has written a trilogy of books dealing with his life and adventures, and I understand that there is to be a fourth volume to complete the tetralogy. However, unlike the quadrupled Dionysian festival scheme, the first three of the Mencken *opera* are not tragic. So far the set consists of Happy Days, Newspaper Days and Heathen Days. I have just finished an advance copy of the last of that trinity.

If you are a Menckenite, I need not tell you about that author. If you aren't, all I can say is that you had better be. That is, if you like to commune with a remarkable mind and a unique gift for telling what's in it. Critic, philosopher, satirical wit, student of almost everything, Mencken has been a keen observer of the American scene for almost half a century, which he describes with Attic perceptiveness—particularly its fine frenzies and capricious fandangles.

Perhaps the warmest of his hobbies is music and he approaches it in the best possible way, not as an analyst but as a lover. He plays amateur piano ("pretty inaccurate," he says of his technical ability) has done much chamber-music and orchestral keyboarding, and delved deeply into the character, thinkings, feelings and personalities of the professionals who handle instruments, the baton and the voice. He has no exalted notions about them as human beings but he adores to hobnob with them socially and play ensemble classics with an obbligato of beer-drinking. If you've ever tried it, you'll agree that it's the best way to enjoy music.

In Heathen Days, Mencken includes a chapter called The Tone Art relating his experiences in Baltimore musical life of about forty years ago. He served as casual assistant critic of the Morning Herald because it had been discovered that he "could play the piano from printed music and knew how many sharps were in the key of C major." His descriptions of the bands and opera companies of the period will appeal to both young and old followers of concerts and the lyric stage.

Mencken became well enough acquainted with orchestral musicians to know that they hate music when they have to perform it professionally, but love it when they can get together privately—like the jam sessions of today—take off their coats, smoke and have a drink handy while they ensemble.

But I can't tell you about all the other good things Heathen Days contains outside of music, for Mencken tackles almost every conceivable subject and sprinkles his stuff with picturesque characters, precious anecdotes and a wealth of shrewd literary, historical and political asides. I had a rare and racy few hours with the book. It will be on the market March 1. (Alfred A. Knopf; price $3.)

* * *

Pianist Arthur Loesser, music critic of the Cleveland Press, writes acute and authoritative matter for that paper. Recently he reviewed a Horowitz recital in Cleveland which included Prokofieff's new Sonata No. 6. Loesser commented: "Published last year, it had not been played here previously. It is full-strength Prokofieff, no Peter and The Wolf froth; its four movements are full of harsh flavoring: Musical black coffee, bitters and horseradish, but highly impressive and invigorating in Mr. Horowitz's powerful hands."

About Liszt's Sonetto del Petrarca: "A rather corny bit of 19th century slush, but miraculously transformed by Mr. Horowitz' pianism."

And this: "To finish off there was a piano transcription of Saint-Saens' famous Danse Macabre, a pie course, so to speak, with two fingers in it. One apparently was that of Liszt, whose familiar, twiddlety bits seemed fairly well autographed; the other was that of Mr. Horowitz himself, who laid claim to a 'new revision.' As a result, the piece that has pleased us so much in the orchestra assumed a somewhat bloated appearance and gained about 20 per cent in obesity. But as a piano-playing feat the performance was superb."

* * *

In Variations of February 1, I wrote about the Metropolitan Opera and mentioned some of the native American singers who are doing fine work there. Publicity promoter Joachim H. Meyer read the piece and he writes me about it sweetly, like this:

New York, February 9, 1943

Dear Variations:

"I am all in favor of quick Americanization. However, I think you go a bit too fast in the Variations of February 1st.

"After all, we can't *all* be native-born citizens! There are still a good many foreign-born among us, either naturalized or at least the proud possessors of the precious First Papers!

"Marita Farell, John Garris, Irene Jessner (all of whom you classed as U. S. natives) were born on the other side—I won't say, where. Undoubtedly, they are extremely happy to be here, for which nobody will blame them.

"Not that this native-foreign mixup makes much difference. Just to keep the record straight."

Sincerely yours,

JOACHIM H. MEYER.

And in the same article I asked Heaven's help for any possible omission of worthy names that should have been mentioned. I haven't heard from Heaven, but I've had Hell for forgetting several of the credits. One I am particularly sorry for is Kurt Baum who tenored so exceptionally well as Radames (Aida) and Don Alvaro (Forza del Destino). Herewith my vow never to publish any more of those deadly lists.

* * *

Another slip that needs correction (do I need a nurse, or is it just war jitters?) has to do with the item in Variations of February 1, paralleling two reviews of Louise at the Metropolitan on January 15:

P.M.
(January 17)
Few Parisians, I imagine, could make so convincing a French laborer as the Italian Ezio Pinza.

World-Telegram
(January 16)
Where Pinza fails is in his suggestion of the French type. He is an Italian father, not the Parisian workman.

The review I ascribed to the World-Telegram was not published in that paper but in The Sun, written by Oscar Thompson.

I offer regrets and apologies to able colleague Louis Biancolli, of the World-Telegram, who wrote: "For perfect blending of style, singing, and acting, Ezio Pinza easily walked off with first honors as the Father. The role moves from paternal tenderness to taunting rage in the grapple of wills with the free-souled daughter. Mr. Pinza rose to dramatic vividness in all its phases."

* * *

Those parallels are fascinating study, so let me try again herewith:

Das Rheingold, February 9

Herald-Tribune
(February 10)
The vocal honors of the evening went, by a wide margin, to Mr. Cordon.

World-Telegram
(February 10)
I suppose Walter Olitzki was all right as Alberich . . . the singing was just right.

The Post
(February 10)
Emanuel List as Fafner, and to a lesser degree Norman Cordon, as Fasolt, did their best.

Times
(February 10)
Nor has Mr. Olitzki the voice that the tremendous role of the dwarf (Alberich) requires.

Post
(February 10)
"Das Rheingold" in all its uninterrupted two-hour-and-a-quarter length . . .

Herald-Tribune
(February 10)
(Leinsdorf) The orchestra responded admirably to his desires.

Herald-Tribune
(February 10)
Leinsdorf . . . held everything together in a masterly way.

World-Telegram
(February 10)
That two and a half hour "Prologue," Das Rheingold . . .

P.M.
(February 10)
The orchestra had an unusually happy time, playing unevenly during most of the evening.

World-Telegram
(February 10)
Coordination of singers and orchestra wasn't always snug.

* * *

A delightful feature of the Clarence Adler-Leon Barzin current series of Mozart Piano Concertos at Town Hall is the atmosphere the evenings engender. Showmanship and mere virtuosity are secondary, and complete *rapport* of soloist, conductor and small orchestra give the air and effect of chamber performances done for the pure joy of music-making. With such a purpose and framework the *rococo* Mozart pages sound at their best.

* * *

Shostakovitch's Seventh Symphony has had forty-seven performances in the United States and Mexico from July 14 to December 31, 1942. An American composer writes: "Shouldn't the Washington rationing chiefs have their attention called to that? Think of all the shoe leather used in walking to and from those concerts in this land."

* * *

"Would you say," asks M. B. H., "that the Goebbeldämmerung is starting in Germany? That Marshal and Hitler, we've been told, often attended Wagner operas together. If they do so now, what must they think when they hear the Ring Cycle, see what happened to Wotan for grabbing too much and trying to hold on to it, and how his Herrenvolk of heroes and gods perished as a result. I don't think furthermore that the worthy pair feels any too comfortable when Brünnhilde sings her Ho Yo To Ho. Must remind them of Tojo, who got America into the war against Germany."

* * *

On this date, Feb. 15 (according to Elizabeth C. Moore's useful and entertaining Almanac For Music Lovers) Beethoven's Emperor Concerto had its world premiere in Vienna, 1812, with Czerny as soloist; Marcella Sembrich was born, 1858; Nevin's The Rosary had its first hearing, at Madison Square Garden New York, sung by Francis Rogers, 1898; Henry E. Steinway (Steinweg) was born in Germany, 1797 (in 1853 he and his two sons established the famous piano manufacturing business in New York); Praetorius, German music historian and composer was born, 1571, and died on his birthday in 1621; and Johann Strauss' The Gypsy Baron had its first American performance in New York.

* * *

It is just twenty-five years ago since Jascha Heifetz made his American debut at Carnegie Hall. On that afternoon, too, the best of all musical quips was born, when Elman, seated in a box with Godowsky, said that it was very warm in the hall, and the latter answered, "Not for pianists."

* * *

I saw those two masters of the waltz, Emmerich Kalman and Oscar Straus standing in the street together the other day. Zwei Herren In Drei-Viertel Takt?

Strictly Personal

Helen Traubel, American soprano of the Metropolitan, has been fingerprinted; not for passport or other purposes, but as part of her work with the American Women's Voluntary Service. Although the singer was offered honorary membership in the organization for having shared with it the proceeds of her recent Carnegie Hall recital, Miss Traubel insisted upon becoming an active member and has already received her cap.

•

Suzanne Sten has a namesake in San Mateo, Calif., who is awaiting a visit from the mezzo-soprano. When the 7 lb., 14 oz., young lady made her appearance in the home of Mr. and Mrs. William Stenwick of San Mateo, the parents, great admirers of the Sten art, decided that she should be called Suzanne Rae Stenwick. Her father, in writing to Miss Sten, asking for an autographed photo, expressed the hope that Suzanne Rae might "grow up to be interested in music and to realize in life your success in that field."

•

Grace Moore was guest of honor at the 25th anniversary dinner of the Foreign Press Association in New York on Feb. 2, when the entire proceeds were donated to the Red Cross. Miss Moore sang the National Anthem, Before the dinner, a reception was given at which Lord Halifax, British Ambassador and Lady Halifax, Secretary of the Navy and Mrs. Knox and numerous representatives of the Allied Nations were present. Miss Moore also sang the National Anthem at the Jan. 30 observance of President Roosevelt's birthday at the Waldorf-Astoria in New York.

•

Gilbert and Sullivan in a night club may sound strange to both adherents of the Savoyards and those who like a dash of entertainment after a concert or opera. However, Allen C. Hinckley's Village Light Opera Company made the experiment on Feb. 6 when a 20-minute cameo version of The Gondoliers was presented by them at the smart Salon Madrid in the Fifth Ave. Hotel. The presentation was a "dress rehearsal" for the performance on Feb. 12 and 13 for war relief funds of Robert Burns Circle, the Daughters of the British Empire and the Women's Service League. Taking part, under Mr. Hinckley's direction, were Miles Winslow, Betty Skinner, Nancy Hay, Arthur Cornish, Kenneth Kruhm, Andrew Summers, Gil Gallagher, Rita Doubet and Ruth Dauchy, with Thelma Pyle at the piano.

•

Among the 200 residents in an apartment house at 552 Riverside Drive, New York, who were routed out into the blizzard on Jan. 27 was Carroll Glenn, young violinist. Attired in her *robe de nuit* Miss Glenn dashed to the street but managed to save the $30,000 Guadagnini violin which she uses in concert. The violin is loaned to her by the Juilliard School of Music, from which she was graduated. Miss Glenn's mother and father also escaped.

Ray Halmans, concert manager of Miss Glenn had to secure new railway tickets for her to fulfill her engagement with the Cleveland Orchestra, under Artur Rodzinski, on Jan. 28. Friends provided her with clothing, including an evening gown, to make the trip.

•

Sergei Rachmaninoff and Mrs. Rachmaninoff were admitted to U. S. citizenship, on Feb. 2 at Naturalization Court, New York City. Having purchased a permanent home recently in Beverly Hills, California, Rachmaninoff said: "I am very happy to become a citizen of this land of opportunity and equality."

Federation and NBC Launch Contest for Patriotic Song

A nationwide contest for a patriotic song of outstanding merit, for premiere on the NBC network during National Music Week in 1943, has been jointly announced by Mrs. Guy P. Gannett, president of the National Federation of Music Clubs, and Samuel Chotzinoff, director of the Music Division of NBC. Judges will be Leopold Stokowski, Fred Waring, Lawrence Tibbett, Major Howard Bronson, Music Officer, Special Service Division of the War Department; and Ernest LaPrade, director of musical research of NBC. Rhea Silberta, New York composer, will serve as chairman of a committee to receive manuscripts. Rules are as follows:

The winner will have his music published on a royalty basis by the Mills Music Company, provided a manuscript of sufficient merit is secured. Both the National Broadcasting Company and the publishing firm reserve the right to reject any manuscript which does not conform to radio and publication standards. The National Federation of Music Clubs and the National Broadcasting Company make no stipulations as to age or racial background of the composers, although it is assumed that the majority of the entries will be from native Americans. Manuscripts including both words and music are to be sent under a nom de plume, but accompanied by a sealed envelope containing the full name and address of the composer and a brief biography.

All entries must be sent to Miss Silberta at 200 West 57th Street, New York, by March 31, 1943.

Baccaloni Opera Troupe Presenting Excerpts in Costume

Scenes from three operas will comprise the program for Salvatore Baccaloni, basso buffo of the Metropolitan, and his traveling associates this season. The company will present the Marriage Scene from Don Pasquale; the Tavern Scene from Boris; and the third act of Rossini's Barber of Seville. All have complete scenery and are given in costume.

Supporting Baccaloni are Ruby Mercer, soprano; Elizabeth Wysor, contralto; Franco Perulli, tenor; Ivan Petroff, baritone; Carmine Ross, tenor; and Norman Roland, bass-baritone.

Haieff Receives Boulanger Award

Alexei Haieff, born in Siberia and now resident in New York, has received the $500 award given annually to a young composer by the Lili Boulanger Memorial Fund. Judges were Nadia Boulanger, Igor Stravinsky, Aaron Copland, Serge Koussevitzky and Walter Piston.

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Stell Andersen Recital to Honor Grieg and United Nations Music

When Stell Andersen, outstanding American woman pianist, returns to New York this month in recital on Feb. 20 in the Washington Irving People's Symphony Concerts, her carefully arranged program will have a special meaning to herself and her audience.

Having recently come back from an extensive tour of the East and South, Miss Andersen is now enjoying a brief and pleasant interlude in her charming new home in Scarsdale, New York. It was there that she discussed her recent activities with that intensity and enthusiasm so characteristic of her.

Plans Allied Nations Program

"Do you know," she asked this interviewer—and it must be confessed it was something he did not know—"that 1943 marks the 100th anniversary of the birthyear of Grieg? I want to take part in commemoration of this and to pay grateful and humble tribute to that small country which has made today's heroes of Norway. It is a personal thing, too, since both my parents come from Norway. I shall play Grieg's beautiful work, the Ballade in G minor, which, I understand, was his favorite."

Indeed, all of Miss Andersen's program on that night will transcend its musical implications. Following the Grieg will be twelve Etudes of Chopin, Opus 25, and that, too, is, from Miss Andersen's point of view, "a salute to the valiant Poles."

The last group of her program may be called an "Allied Group," built as it is on compositions from the Allied nations involved in this war for liberty.

Linking East and West

Last summer, a Vermont unit of Pearl Buck's East and West Association was founded "to help ordinary people on one side of the world to know and understand people on the other side." It flourished in the principal centers of Vermont, with the aid of Esther Morgan McCullough, its chairman, and Miss Andersen.

"It was a great experience for me, and I learned more of the Eastern music," Miss Andersen recalled. "I shall include on this month's program in New York a group of small pieces representing China, as well as Great Britain, South America, the United States, Mexico and Russia. There will be works of the British composer, John Ireland; of the Brazilian Villa Lobos; of Carlos Chavez, from Mexico; the Russian composer, Igor Stravinsky; Robert McBride, of our own country; and of Lao Chih Cheng of China.

Music of Ancient Civilizations

"I hope," ended Miss Andersen emphatically, "that we may soon have more music from Chinese composers and also from her great neighbors, the Indians. Unfortunately for us, the Indians have not considered the piano a good medium for their music since it cannot give the fractional sounds which characterize their music and lends it so much subtlety.

"It is quite extraordinary how the folksongs of India have been carried down by ear for thousands of years. We must remember that India is a country with 6,000 years of culture—one to which even noble China looks as a teacher—and certainly a country deeply allied to our present cause.

Interested as she is in the furtherance of good neighbor relations, Miss Andersen has had to curtail many of the diversified activities that have occupied so much of her leisure time in the past.

Love of the Outdoors

But there still are occasions for walks in the crisp snow. As she tells glowingly, she has come to a new awareness of Nature out of the city. For winter there has a great deal more to offer than winter in New York, among which are attention to the tepees which she has built as pheasant shelters, work in the decoration of the new home studio, and the joy of a roaring fire when her day's music-making is done.

STELL ANDERSEN,
American pianist, in her new home at Scarsdale, N. Y., sits below the portrait of herself made by the late Harriet Blackstone.

Children Hear Magic Flute

The performance of The Magic Flute at the Metropolitan on Jan. 29 was heard by nearly 3,500 school children of the New York City area. For the first time since the performances were organized by the Metropolitan Opera Guild, students came from New Jersey, Westchester, Long Island and Connecticut.

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CANADA'S FOLKSONGS A RICH HERITAGE

Sir Ernest MacMillan Sees Dominion's Art Influenced by U. S.

Conductor of the Toronto Symphony Orchestra and Dean of the Faculty of Music at the University of Toronto, Sir Ernest Campbell MacMillan is also known for his interest in Canadian folksongs. From time to time, he has published many arrangements of French-Canadian and Indian folksongs. Both types, he feels, are the real sources and inspiration for what may be called distinctively Canadian music.

Sir Ernest points out that the French-Canadian folksong, although of European origin, has been so long established in the Dominion that it has developed a "distinct flavor." Canadian music, also, he believes, in some Northern localities is feeling the influence of the Eskimo. More recently, because students have studied in the United States, it has reflected the modern tendencies revealed in the latter's music centres, which in turn received some impetus from Europe.

Although he will not observe his 50th birthday until next August, Sir Ernest is recognized as the dean of Canadian musicians The only resident musician in the British Dominions to receive the honor, he was knighted in 1935 by King George for his "services to music in Canada."

MacMillan was born in Mimico, Ont., the son of a clergyman. He started his musical career as an organist at the age of 10 and when only 13 became an Associate of the Royal College of Organists. He went to Edinburgh and studied with Frederick Niecks, authority on Chopin, and the noted organist and composer, Alfred Hollins.

While in Paris in 1914 he visited Bayreuth during the summer and had the misfortune to be interned in Ruhleben Prison Camp in Germany when war broke out. During his imprisonment, he earned the Mus.D degree from Oxford University for setting Swinburne's ode, England.

SIR ERNEST MacMILLAN

Sir Ernest has given organ recitals in both the United States and Canada, including the convention in Chicago of the National Association of Organists. He has conducted choral and orchestral broadcasts in London, Edinburgh, New York and other cities and been guest conductor at the Hollywood Bowl, of the Chicago, Philadelphia and National symphony orchestras, on the Ford Hour and NBC Orchestra, as well as of Les Concerts Symphoniques de Montreal and Vancouver Symphony.

He has served as adjudicator at principal competitive festivals in Canada and at the National Eisteddfod of Wales. In 1926 he was named principal of Toronto Conservatory, succeeding the late Dr. A. S. Vogt, whom he also succeeded as dean of the faculty of music in the University of Toronto.

In 1931 he was the first Canadian to be elected a Fellow in the Royal College of Music and in 1938 was chosen a vice-president of the Royal College of Organists. In 1940, Sir Ernest was named a Fellow of the Canadian Geographical Society. He succeeded Dr. H. A. Fricker as conductor of the Toronto Mendelssohn Choir in 1942. His list of publications includes many educational works.

I See That

Vladimir Horowitz, whose March 2 recital in New York is reported sold out by his manager, Annie Friedberg, gives a second and final program on April 7 in Carnegie Hall.

•

George Chavchavadze, Russian pianist, now touring on the West Coast, gives another New York recital on March 22 in Town Hall. Mr. Chavchavadze, who has been re-engaged for next season in every city where he has appeared, was heard recently in Vancouver, Seattle, Yakima, Salem, Stockton, Oakland (Mills College), San Francisco and Los Angeles and will appear again in Chicago.

•

Tossy Spivakovsky, violinist, has presented first performances of the Bartok Concerto in both Cleveland and Pittsburgh and on the radio over WABC during January and February.

•

Josephine Vila presented Elizabeth Ellis, contralto, and Frank Flanagan, violinist, in a progam at the Paradiso Studios in Carnegie Hall, New York, Jan. 31.

•

Suzanne Sten sang at the Stage Door Canteen on Jan. 20 in a performance of excerpts from Carmen. Other concert appearances in January included Johnstown, and Gettysburg, Pa.

•

Georgia Graves, contralto, and Thomas Richner, pianist, shared a program in the American Artists Series on Jan. 26 at the Brooklyn Institute of Arts and Sciences. Edwin McArthur accompanied Miss Graves.

•

Helene Garber Price, soprano, heard previously in New York, will present recitals this season in California. Recently she sang over CBS from Los Angeles on the Church Federation program.

•

Ellabelle Davis, Negro soprano, has joined the list of artists under the management of National Concert and Artists Corporation.

•

Two former members of the Seattle Symphony rejoined that ensemble when it was heard recently at Fort Lawton under John Barbirolli. Pvt. Whitney Tustin, first oboist, who played with the ensemble for 17 years, and Pvt. Ronald Phillips, first clarinetist, participated. Warrant Officer Emil Podhora, for 35 years a bandleader, conducted two works.

Salzedo Ensemble Reorganized

In reorganizing the Salzedo ensemble, Carlos Salzedo and his wife, Marjorie Call Salzedo, announce the addition of Ruth Freeman, flutist, and Ana Drittell, cellist, replacing René Le Roy and Janos Scholz, who, together with the young American pianist, Sidney Foster, are forming the Le Roy-Foster-Scholz Ensemble. Miss Freeman received her musical education at Cleveland Institute, Oberlin Conservatory, and the Juilliard School of Music. Miss Drittell began her studies in New York and continued them in Paris. Since her return to America, she has been a member of the Parnassus Trio.

Pontiac Philharmonic Plays for Men in Plants

PONTIAC, MICH.—Two more concerts remain on the schedule of the Pontiac Philharmonic Orchestra. On March 7 an orchestral program will be given; April 18, Rossini's Stabat Mater will be sung with a chorus of 300.

The third concert, dedicated to the men in local industrial plants, found 20 plants represented. Cesar Chanfone conducted a lighter type of program in which 50 members of the Senior High School *a cappella* choir assisted. Haydn's "Military" Symphony and six Hungarian Dances of Brahms comprised the orchestral part; Arnold Bourziel led the singers. A new march by Conductor Chanfone had its premiere, followed by the first movement from Beethoven's Fifth Symphony. A Waldteufel waltz concluded the program. N. H.

Metropolitan May Visit Chicago for 3 Weeks

A three-week visit to Chicago, the first appearance of the company in that city in 27 years, will be made by the Metropolitan Opera Association, following the conclusion of the New York season, according to a report current last week in musical circles. No one at the opera house would confirm or deny the report. The usual week's engagement in Cleveland is also expected to be fulfilled next spring, as previously announced.

Offenbach Double Bill

Offenbach's Betrothal by Lantern Light, and Fortunio's Love Song, will be staged under the direction of Viktor Fuchs at Hunter College Auditorium on March 5, for the benefit of the Student Aid Fund.

MICHEL KACHOUK AND MEMBERS OF THE RUSSIAN OPERA COMPANY

which he is presenting this season in New York. Mr. Kachouk, former manager of the Grand Opera Russe de Paris, is giving four full operas by Russian composers in concert form at Town Hall. Works still to be heard are Tchaikovsky's Eugen Onegin on Feb. 27 and Moussorgsky's Khovanstchina on April 3.

Photo by Alexander Archer

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Publishers' Lists Include Timely Books

BOOKS

THE PHILHARMONIC SOCIETY OF NEW YORK; ITS FIRST 100 YEARS; by John Erskine. The Macmillan Company. $2.50.

To give the official title of the organization, it is the Philharmonic-Symphony Society of New York, since the amalgamation in 1928 of the then eighty-six year old Philharmonic with the then fifty-year-old Symphony Society founded by Dr. Leopold Damrosch.

Mr. Erskine's book has 60 pages of factual history and 106 pages of programs played by the orchestra since its beginning in 1842. The history part is entertainingly written, with mention of many noted musical persons living and dead. The author also adds pertinent appraisals of conductors, composers, program-making, etc. Marshall Field, president of the Society, provides a short Foreword, and there are eight illustrations.

THIS MODERN MUSIC, by John Tasker Howard. Thomas Y. Crowell Co., New York; 234 pp.; $2.50.

A sane and readable discussion of many aspects of modern music. Mr. Howard, known particularly for his book Our American Music, here considers the international musical scene. He uses bright, illustrative chapter headings, and approaches his abstruse subject by easy stages, talking first of the reasons why many people dislike modern music, then briefly reviewing the history of cultural development in relation to tonal art from the nineteenth century. In separate chapters (but avoiding long words and technicalities) he treats of dissonance, impressionism, atonality, polytonality, neo-classicism, *Gebrauchsmusik*, complicated rhythms, tone-clusters, quarter-tones, and the like. At the end is a list of selected books and recordings to illustrate the subject. The chapter on "swing" music, tracing its tendencies from plain song days with musical illustrations, is particularly interesting.

LUDWIG BEETHOVEN AND THE CHIMING TOWER BELLS, by Opal Wheeler. E. P. Dutton & Co.

Professor William Lyon Phelps wrote to the publishers: "This Beethoven book for children is not merely the only one, but if there were a hundred, this would still be the best one. It ought to be in every home."

This is probably as just a review as could be penned about Miss Wheeler's instructive and entertaining work, a fitting companion piece to her other musical biographies for youngsters.

The text, with dialogue, tells the story interestingly, and short musical examples give little pianists a chance to acquaint themselves with many melodious themes of the composer. Charming illustrations in black and white are supplied by the gifted Mary Greenwalt.

Marks Adds Hampton Library

In continuing to expand its catalogue, the Edward B. Marks Music Corporation on Feb. 1 announced the acquisition of the Hampton Library of symphonic works originally introduced by Hampton Publications, Inc. The library includes the Hampton Standard Orchestra Works comprising a variety of compositions by the masters in popular-priced editions; the Hampton Miniature Arrow Scores, of seven volumes, each containing several master works; and Music for Two Pianos (four hands), a compilation by Sterling Hampton of 27 classic and modern compositions arranged for two-piano ensemble.

The Hampton editions were originally issued as standard orchestral music for professional, amateur, high school and college ensembles. A feature of the Hampton Conductor Scores is the program notes on each composition which offer interpretative suggestions.

The library sets each include a score and one each of the instrumental parts in a utility box for storage. The Arrow Scores are provided with the unique system of score reading to aid students in following both recordings and orchestral performances.

Mr. Marks said that the Hampton name will be continued and additional compositions are planned to supplement the numerous works already published.

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Town Hall Starts Composers' Forum

Launching a novel and apparently popular project with great success, the Town Hall Music Forum gave the first of three concerts on Jan. 13 at that auditorium. The program was devoted chiefly to works by William Schuman, who appeared on the platform in the second half, along with the participants, to discuss the works with the audience.Kenneth Klein, director of the Town Hall concert department, was the chairman and master of ceremonies.

The Saidenberg Little Symphony, conducted by Daniel Saidenberg, and with Rosalyn Tureck, pianist, as soloist, gave Bach's F minor piano concerto and Mr. Schuman's new Concerto for piano and small orchestra. The Collegiate Choral, conducted by Robert Shaw, sang five Schuman works with such transparent tone color and impressive devotion to the leader's direction as to create something of a sensation.

Thomson Heads Discussion

Virgil Thomson headed the discussion by serving as the professional critic in analyzing the new works at some length. Questions were then directed by members of the audience, and answered on the spot by others of the performers. A lively and amusing interchange of opinions resulted—quite the most interesting part of the evening.

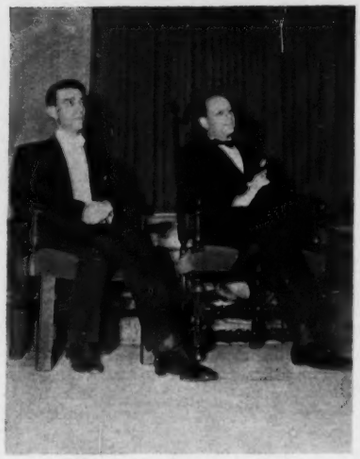
The Bach concert had a lucid and strong reading, if not one of the greatest subtlety. Miss Tureck seemed to master its solo pages easily, and the orchestra under Mr. Saidenberg played with a good tonal quality. The Schuman concerto was more problematic material for all concerned. It has three movements, contrasted in pace, with solid structure, slightly harsh harmonic combinations, and a sense of largeness in the writing, proclamative and bold in its pattern. The over-all effect was somewhat cerebral, as in the case of much modern music of the severely logical sort. The performer and conductor had warm applause at the close.

Superb Vocal Performances

The best work of Mr. Schuman seemed to be his writing for the voices. Choosing extremely effective texts, he offered first a Prelude for Voices, setting an excerpt from Thomas Wolfe's Look Homeward, Angel, in a new version for mixed voices. Then came a Choral Etude, using syllables without meaning, and four extremely striking Canonic Choruses, with texts by Millay, Cullen, Sandburg and Tennyson. An amusing, buoyant Holiday Song, to Genevieve Taggard words, was evidently very popular with the singers themselves, and composed for a field day program in the New York public schools. Finally came Requiecat, written without a text, in a new mixed voice version.

In these pieces, done in somewhat instrumental style, with a modern use of tonal combinations but formal counterpoint in some cases, Mr. Schuman was revealed as one of the most interesting writers of the present day. The superb versions by the Collegiate Choral drew vast applause and many remarks of approval in the amusing after-session, which proved one of the finest features of the evening.

R. M. K.



SCENES AT THE TOWN HALL MUSIC FORUM.

Top, Daniel Saidenberg and William Schuman. Center, Virgil Thomson, commentator. Rosalyn Tureck, pianist, is seated in this picture. Below, Robert Shaw and Kenneth Klein, chairman.

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NEW PUBLICATIONS

FOR PIANO

Reviewed by JOSEPH MACHLIS

SELECTED COMPOSITIONS FOR PIANO, by Rimsky-Korsakoff. Marks. Grade 4-5. $.60.

Any album assembling within its covers such four "hits" as Hymn to the Sun, Song of India, The Young Prince and Princess, from Scheherazade, and the Flight of the Bumble Bee, in modern effective piano arrangements, is sure of a warm welcome from teachers and music lovers. In addition the editors have included the lovely Dance from "The Czar's Bride"; the Wedding March from Coq d'Or; Alborada 1 and 3, with Variations, from the brilliant Capriccio Espagnole; Dance of the Birds, from Snow Maiden; and two compositions which reveal Rimsky-Korsakoff as piano composer: the lovely Romance Op. 15 no. 2 (grade 3), and the exciting, strongly rhythmic Novelette Op. 11 no. 2 (grade 3-4). In fine, this album is an outstanding bargain.

FOR PIANO SOLO

POLKA (from the ballet L'Age d'Or); THREE FANTASTIC DANCES, by Dimitri Shostakovitch; edited, revised and corrected by Maxwell Instein.

Shostakovitch may be progressing toward more significant utterance with his latest symphonies, but the present little morceaux have all his former acrid harmonic scheme, whimsicality and saturnine humor. A certain perverse attractiveness cannot be denied these offerings. As an instructive contrast to older standard piano music they have a rightful place in the repertoire. (Carl Fischer, New York.)

GAVOTTE, FROM MONTICELLO SUITE, by Hans Barth. J. Fischer & Bro., New York.

This graceful dance forms the fourth section in Mr. Barth's suite, which might have graced the Virginian ballroom of Thomas Jefferson. With a play on this American patriot's life now running on Broadway, this music is particularly timely. It offers some attractive rhythmic material, with use of octave passages, and is carefully edited as to fingering. Excellent for teaching and simple recital use. Not difficult.

TONE PORTRAIT, by Hans Barth. J. Fischer & Bro., New York.

Mr. Barth, known as concert pianist, and as exponent of a pianistic system best embodied in his book, Technic for Developing an Early Foundation in Piano Playing, issued by the same publisher, has here penned an intermezzo, *lento cantabile*, of originality. The number opens and closes with a *ppp* rapid passage for the left hand, which maintains a characteristic figure throughout. Above it, the right hand sounds some largely conceived chordal passages. In the middle section there is a contrasting, rather Chopinesque octave passage. For moderately advanced pianists.

FOR ORGAN

BECAUSE, by Guy D'Hardelot, arranged by Clifford Demarest. Chappell & Co., Inc., New York. 50c.

This familiar wedding song is moved from the vocal field without affecting its original form. It may be used, if desired, as an accompaniment for a medium register voice, providing melodic support, or as an individual organ number. It is not a transcription, but a "transference." Easy and simple in setting.

SONGS

LOSS AND GAIN, by Gustav Klemm. Oliver Ditson Co., Theodore Presser Co., Philadelphia, distributors. 50c.

The American composer has turned to a parlando style in this tidbit, the text of which is a Longfellow poem. Marked to be sung with resignation, the composer successfully achieves this mood both with the voice and accompaniment. The gladsome cry of "victory" leads to a climax on the final word which has a sudden reverse to the major.

ABOVE THE SHIMMERING SEA, music by Jennie Prince Black, poem by Herbert Livingston Satterlee. G. Schirmer, Inc., New York. 50c.

A romantic song with a broad, sweeping style and somewhat fervid text, but undoubtedly effective in its powerful writing for medium voice. The words tell of two lovers "standing on the gleaming sands," and of two waves that appeared, seeming to typify Love and Faith to them. The highest tone is a sustained high A flat, the lowest a D flat below the staff.

ST. FRANCIS' SERMON TO THE BIRDS, a setting by Carlo Rossini dedicated to Lawrence Tibbett, although for baritone, has an alternate scoring for alto. It is written in somewhat *parlando* manner, but with a melodic figure that is interesting, and with one or two opportunities for vocal dexterity. This number can be advantageously utilized for either concert or church purposes. (J. Fischer & Bro., New York.)

FOR BRASS (OR WOODWIND) QUARTET

POLONAISE MILITAIRE, Op. 40, No. 3, by Frédéric Chopin, transcribed by George J. Trinkaus. Galaxy Music Corp., New York. Score, .35; score and parts, .75.

Galaxy has here hit upon a very useful item in this era of martial manners. The famous Chopin march is the essence of brave and brilliant panoply, and fits well into an occasion requiring a stirring march or procession. It is scored by Mr. Trinkaus so that its parts may be assigned to two trumpets and two trombones (or the first trombone may be changed for a baritone) and in the woodwind ensemble may be given to two clarinets and two bassoons.

The work, though issued separately, forms part of the Galamuse Instrumental Library, under the editorship of A. Walter Kramer.

FOR RECORDERS

ENGLISH TUNES OF THE 16TH AND 17TH CENTURIES, for treble recorder in F, and PIECES FOR 2, 3, AND 4 RECORDERS, revised by Carl F. Dolmetsch. 16TH AND 17TH CENTURY AYRES FOR RECORDERS, in 3 and 4 parts, settings by Arnold Dolmetsch, revised by Carl Dolmetsch. ENGLISH DUETS FOR 2 RECORDERS, edited by Alfred Mann. VARIATIONS ON AN OLD FRENCH THEME, for soprano, alto and tenor recorders, by Ezra Rachlin. Hargail Recorder Music Publishers, New York.

These issues published separately for varied combinations of recorders include rare older works, and a modern imitation of the same by Mr. Rachlin, pianist, who has taken up the instrument as a hobby. Description can hardly do justice to the fragrance, charm and authentic modal lilt of the older music. The modern contribution, based on an authentic folksong, has an ingenious working out of the tune in variation fashion. All are easy to perform.

ROBERT CASADESUS, following four appearances with the Boston Symphony and a joint appearance with his wife, Gaby Casadesus, at the Philadelphia Forum, returned to New York on Feb. 3 for his last local appearance of the season at Carnegie Hall. On Feb. 15 and 16 the French pianist appears with the Oklahoma Symphony in Oklahoma City and Tulsa. Earlier this year he played with the Chicago, New York Philharmonic-Symphony, Pittsburgh and St. Louis orchestras.

Bost Records to Issue Latin-American Album

Bost Records Company, continuing their educational series, is preparing an album on Latin American Folk Dances, interpreted by native artists from the Southern continent. Last month an album, Nostalgia of Paris, featuring Irene Hilda, diseuse, in six typical French popular songs reminiscent of Paris before the war, was released.

New Works for Harp Issued by Modern Composers

In a recent discussion of new music for the harp, Lucile Lawrence, advisory chairman of the National Federation of Music Clubs and head of the newly formed harp department at the Mannes Music School, said: "If there is one point on which all harpists agree, it is that there is not enough harp music by composers who are not actual performers. During the past season several composers have written playable, effective works for the harp, among there being new pieces by Etchecopar, Forst and Freed.

"Marcel Etchecopar, violinist, conductor, composer, has been closely associated with many leading harpists: Hasselmans, Renié, Salzedo, Laskine, Zighera. However, the four ritournelles from the North, South, East and West of France are the first harp solos ever written by him.

"The violinist-composer, Rudolf Forst, won the 1937 NBC Music Guild Award, and many of his works have been played in concert and on the radio. Works Mr. Forst has written for the harp include Homage to Ravel, Windy Nights and a Trio for flute, harp and viola dedicated to Mrs. E. S. Coolidge.

"Isadore Freed, well-known pianist, composer and teacher, has written Promenade, Pastorale and Roundelay for harp solo as well as a trio with flute and viola. He was official lecturer on the Philadelphia Orchestra programs for the radio, and is at present head of the music department of the Temple University School of Fine Arts in Philadelphia."

The works by the above composers have just come off the press. Miss Lawrence feels that harpists' interest in them "will not only encourage others to write similar works, but will lead publishers to make more good harp music available to all."

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LONDON

(Continued from page 3)

city is far too small for practical purposes. Also its location in the centre of the fruit and vegetable market is hardly a suitable site. Now that the Ministry of Education is taking an increasing interest in music through C.E.M.A., it is to be hoped that the government may erect and subsidise a state opera—although the scheme will doubtless be bitterly opposed by the "die-hard" element in our musical life.

With no international opera season due to the war, it has been left to the Royal Carl Rosa Opera Co. and Sadler's Wells, to provide Britain with opera. The Carl Rosa is having a particularly successful season. Their recent success at the Orpheum, Golders Green, has encouraged them to give an extended season at the Winter Garden Theatre, London. Among well-known British singers engaged are Joan Hammond, Heddle Nash, Dennis Noble and Norman Allin. A recent presentation of Faust at Harrogate encourages me to believe that the performances will be of a high standard. On tour the company has met with deserved success—particularly at Edinburgh and Glasgow. In view of this and the increased attendances at the choral and orchestral concerts, it would appear that Glasgow is one of Britain's most active music centres at present.

A recent Sunday saw the start of a new series of concerts at the Albert Hall. An interesting feature was that it brought us Ernest Goss, music director of Torquay, as conductor, who is not a very frequent visitor to London concert platforms. The overture to Egmont received an authentic reading, although the brass and woodwind here, and indeed throughout the concert, gave us a few anxious moments. The suite from Tchaikovsky's Swan Lake must have caused nostalgic memories amongst many ballet lovers. The conductor could have sometimes made the rhythms more lilting and buoyant, although his interpretation was artistic and orchestral texture clear. As soloist in Beethoven's No. 1 Concerto, Louis Kentner wedded technical dexterity to musical artistry with the utmost felicity. But oh! that interminable cadenza in the first movement! An occasional tendency to clip phrases was the slight defect in an otherwise satisfactory orchestral accompaniment by the London Philharmonic.

The Birmingham Municipal Orchestra, under Leslie Heward, has opened a very busy season. Soloists include Cyril Smith, Kathleen Long, Moiseiwitsch, Clifford Curzon, Eda Kersey, Arthur Caterall and Henry Holst. Dr. Heinz Unger, Julian Clifford and Victor Hely-Hutchinson will be guest conductors.

New York Concerts

(Continued from page 8)

en's Variations On A Russian Theme and Waldstein Sonata. Chopin's F minor Fantasie, F minor Ballade, Tarantelle, Berceuse, etc.

To this reviewer the grand manner and singing approach of Gallico was a benison. To the other listeners too, as the ovational applause proved conclusively.

Annette Elkanova, Pianist

The young American pianist and winner of the Walter W. Naumberg Musical Foundation Award, Annette Elkanova, made her Town Hall debut on Jan. 19. Miss Elkanova chose a highly varied list of works for the occasion. Among the composers represented were Bach, Scarlatti, Liszt, Brahms, Debussy, Stravinsky and Hindemith. There was ample technical equipment to meet every demand, however dramatic sweep and melodic lines were sometimes lost in the larger works. The pianist was at her best in the Hindemith and Scarlatti sonatas.

Efrem Zimbalist Conquers

Efrem Zimbalist chose the Romances in B and F major by Beethoven, Bach's Sonata in C for violin alone, Conus' Concerto in E minor and his own original composition, Sarasateana for his Carnegie Hall recital on Jan. 19. Mr. Zimbalist's reputation as a violinist has long been established, and all of the characteristics which have won respect and admiration from his large and loyal followers, who completely filled the hall, were in evidence. A refined, intellectual approach, meticulous phrasing, and authoritative musicianship prevailed.

While the first part of the program was devoted to standard but profound works of violin literature, the artist also scored great success with the luscious melodic strains of the Conus concerto. The Sarasateana, a suite of six Spanish dances composed in the style that the title implies, was played with color and warmth. Vladimir Sokoloff, accompanist, gave admirable support throughout the evening.

Ernest Fischer, Baritone, Sings

At the Barbizon Recital Hall on Jan. 19, the Viennese baritone, Ernest Fischer, replaced Vivenne Simon, who was unable to appear that evening. Mr. Fischer has a voice rich in texture and of great dramatic power which he uses intelligently. His program included songs in English, French and German.

Kapell in Endowment Series

William Kapell, young American pianist, having won the 1942 Town Hall Endowment Series award, gave his recital there on Jan. 20 offering Franck's Prelude, Chorale and Fugue, some Scarlatti, Beethoven, Chopin, Rachmaninoff, Prokofieff, Liszt, Fuleihan and others, a diverse list with a variety of technical requisites. The player met this with facility although interpretatively he proved a person of individual ideas. The tone and dynamics were ably proportioned. In short, here is a player of skill and ability who has not as yet completely matured.

Brailowsky Continues Cycle

Alexander Brailowsky's Chopin cycle has been continuing at Town Hall with marked success. For his concerts on Jan. 22, 29 and Feb. 5 he offered an assorted miscellany well designed to demonstrate anew his singular abilities as pianist, musician and interpreter.

Jazz at Carnegie Hall

The march of jazz and swing into high-class musical precincts continued on Jan. 23, when Duke Ellington and his band gave a concert at Carnegie Hall, and the colored leader was presented with a complimentary plaque bearing such significant signatures as those of Stokowski, Reiner, Damrosch, Rodzinski, Ormandy, Tibbett, Roy Harris, Deems Taylor, Calloway, Copland, Whiteman, Shaw, Goodman, Marian Anderson, Jerome Kern and others. The plaque celebrated Ellington's twentieth anniversary of his first appearance in New York. The proceeds of the concert went to the fund for Russian War Relief. The audience numbered about 3,200.

The most ambitious composition was Ellington's own Black, Brown and Beige, a work which for nearly 45 minutes gives a musical panorama tuneful, suggestive and often stirring, in period idioms distinctively American. Also heard during the evening were Moon Mist and Jumpin' Punkins, two pieces by the leader-composer's son, Mercer Ellington.

Povla Frijsh Returns

Povla Frijsh gave her postponed Town Hall program on Jan. 24, her program again denoting her skill as a song stylist and including as it did Dvorak's Zigeunermelodien, songs of Brahms, Wolf and Shubert, a French group, numbers in Norwegian and Danish and some English items. Celius Dougherty gave admirable accompaniments to this accomplished singer.

Inez Lauritano Heard

Inez Lauritano, young American violinist, gave her fifth New York recital in Town Hall on Jan. 24. The program consisted of four works: Beethoven's Sonata for Violin and Piano, Op. 30, No 2; Lalo's Symphonic Espagnole, the adagio and fuga from Bach's Sonata in G minor for violin alone and Sarasate's "Carmen" Fantasy. Arpad Sandor provided excellent accompaniment for Miss Lauritano, especially in the Beethoven Sonata, where his artistry equalled hers. But it was in the Bach that Miss Lauritano really did her noblest playing, producing a genuine feeling for the music and definite sense of style. The whole evening's performance was an unusually fine one and the artist was greeted highly by the enthusiastic audience.

Lotte Lehmann Triumphs

The appearance of Lotte Lehmann in a Lieder recital for the New Friends of Music at Town Hall, Jan. 24, proved to be one of the best attended events of the series, with every seat in the house sold. Mme. Lehmann, in particularly radiant mood and command of her distinguished resources, sang the works of Schumann, including Widmung, Two Brautlieder, Marienwürmchen, and the complete Frauenliebe und Leben, and Dichterliebe cycles. The afternoon was a complete triumph, both for the beauty of the program and the serene artistry with which it was set forth. Paul Ulanowsky also scored as accompanist.

Gianna Bernhard and Anthony Zungolo Heard

Gianna Bernhard, Czech lyric soprano who has sung in operas and operettas in Europe, made her New York debut recital in Town Hall on Jan. 25, assisted at the piano by Ernst Wolff. Her program included: three Schubert songs, Fauré's Apres un rêve, two songs in English, three arias and Massenet's Ouvre tes yeux bleus. Miss Bernhard with well-schooled voice, delighted particularly in the more florid works.

Anthony Zungolo, violinist in Philadelphia Orchestra was the assisting artist. He played Corelli's La Folia, excerpts from DeFalla's La Vida Breve, Sarasate's Gypsy Airs and Arva by Paul Juon. Ralph Berkowitz accompanied Mr. Zungolo at the piano.

Menuhin's Mature Art

Yehudi Menuhin gave a recital at Carnegie Hall on Jan. 25. It is justifiable now to stop recalling his prodigy days.

He has of course retained all his facility and skill of fingers and bow but they are used not for display but as integral parts of his interpretation. Those interpretations reflect considered and authoritative thought, sincere feeling and undeviating sense of style whether in classical, romantic or modern music. In short, here is a master, still youthful, of engaging personality, who has fulfilled every promise of his early career.

Menuhin, expertly accompanied at the piano by Adolph Baller, played Dvorak's rarely heard Sonatina in G, Bach's D minor Partita (with the Chaconne) Enesco's A minor Sonata, and briefer pieces by Ravel, Nin-Kochanski, De Falla, Kreisler, Novacek and Baller.

Vivienne Simon at Barbizon

Vivienne Simon, lyric soprano, was heard at the Barbizon on Jan. 9 in the Tuesday Evening Series presented by Marguerite Potter. Miss Simon's program included songs of Sullivan, Haydn, Bishop, Bax, Shapiro, Carpenter, a group of Lieder by Schumann, Mahler and Wolf, and French numbers of Fauré, Chausson, Lenormand and Hahn as well as an Irish Country Song. The soprano disclosed a voice of good quality, charming personality and an excellent stage presence. She was especially effective in the lighter songs. Miss Simon has a flair for this type of singing. Leander Dell'Anno was at the piano.

(Please turn to opposite page)

ANATOLE KITAIN,

Russian pianist, has played recently for the USO, the Stage Door Canteen, for Russian War Relief and at a Fighting French Victory Rally at Carnegie Hall.

CHLOE OWEN,

dramatic soprano, was soloist on Feb. 7 in Handel's St. Cecilia's Day Ode with the Hartford, Conn., Oratorio Society.

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New York Recitals

(Continued from page 20)

Madrigal Society Presents Winners

The 1942 Contest Award Winners of the New York Madrigal Society, directed by Marguerite Potter, were presented in debut recitals at the Town Hall on Jan. 26. They were: Romolo De Spirito, Italian-American tenor; Margaret Aue Butler, American 'cellist and Walter Hautzig, Vienna-born pianist.

Mr. De Spirito sang three varied groups of songs with feeling and flowing lyricism, wide range, natural color and true intonation. In the Moor Prelude, Haydn Minuet and Tchaikovsky Variations on a Rococo Theme, Miss Butler displayed secure technical ability but rather circumvented feeling. Mr. Hautzig showed polished technique and warmth in his performance.

Adler and Barzin Continue

Clarence Adler, pianist, continued his Mozart piano series in Town Hall on Jan. 26 with Leon Barzin again conducting the Alumni Orchestra of the National Orchestral Association. John Haynes Holmes was the speaker. The concertos were those in C major (K.454) and D minor (K.466).

Russalka in Concert Form

Russalka, Russian opera by Dargomzhsky, was given in concert form by Michel Kachouk's Russian Opera Company on Jan. 30 in the Town Hall. Zinovy Kogan, choral master, directed the soloists and chorus while Ivan Basilevsky and Aron Pressman played a two-piano arrangement.

The principal singers were Maria Maximovitch as Natasha, Lydia Brodenova as Olga, Sidor Belarsky as the Miller, Ylia Tamarin as the Prince, Zinaida Alvers as the Princess and Vladimir Elin as Svat. The singers were obviously handicapped in presenting a sceneless and actionless opera, but competent work was done by all and especially by Mme. Maximovitch, who sang with dramatic conviction and unusually clear tones. The chorus contributed nobly and with much spirit despite the obvious lack of fused tonal quality.

Stuart Gracey, Baritone, Appears

The popular American baritone, Stuart Gracey, returned to Town Hall on Jan. 31 and sang a program of songs which won enthusiastic approval from the large audience. Opening with a group of early Italian arrangements of old English songs, the first half of the program was brought to a close with a rousing performance of the Largo al Factotum, from Rossini's Il Barbiere di Siviglia. The second portion of the program was devoted to Richard Strauss and American Folksongs of various states. Mr. Gracey has a voice of fine quality, good breath control and an informal manner which lends charm to his interpretations. Arpad Sandor played accompaniments that were far above average.

Kolisches and Josefa Rosanka with New Friends

The New Friends of Music concert on Jan. 31 presented the Kolisch String Quartet and Josefa Rosanka, pianist, at Town Hall in the late afternoon. The program included the Schumann String Quartet in A major, Op. 41, No. 3; the same composer's Piano Trio in D minor, Op. 63, and Haydn's Quartet in D major ("The Lark"), Op. 64, No. 5. The Schumann quartet had a particularly impressive reading by the Kolisch ensemble, abounding in poesy and romantic warmth. The Haydn also was a superb example of well-fused artistry. In the Schumann trio, played by Miss Rosanka, Rudolph Kolisch and Fritz Magg, there was a well devised proportion between the instruments, while the keyboard part especially was heard to advantage under the deft fingers of the pianist. The audience was properly enthusiastic.

Traubel's Recital

Showing another side of her vocal and artistic self, Helen Traubel temporarily exchanged the Metropolitan Opera House for Carnegie Hall and gave a recital there on January 31.

It was a treat for discriminative listeners to hear the beauty and warmth of Miss Traubel's voice even when she tones it down to the requirements of concert performance. She also achieved the transition with no loss of emotional intensity or variety of coloring. Her interpretations were of deep musical intelligence and suited all the styles and moods of her songs.

In three operatic arias, Elsa's Dream (Lohengrin) Du Bist Der Lenz (Walküre) and Voi lo Sapete (Cavalleria Rusticana) we had the Traubel voice in full thrill of its dramatic power, but Lieder by Beethoven, Strauss and Schubert brought subtlest shadings and pianissimos of exquisite quality. A concluding group consisted of Negro spirituals, English songs by Foote and Malotte, and a particularly fine and eloquent one by Carl Engel. Coenraad V. Bos was the understanding and fastidious accompanist at the piano.

Dessoff Chorus in Rare Music

The Dessoff Choirs, under Paul Boepple, presented a program consisting of fifteenth and sixteenth century music on Jan. 31 in Town Hall. Compositions heard were Lamentations of the Prophet Jeremiah by Orlandus Lassus, Heinrich Schütz's Symphonia Sacra, Missa by Josquin Des Pres and instrumental works by Lassus, Heinrich Isaac and Claude Le Jeune. These rare scores were interpreted with tonal richness and great delicacy of effect under Boepple's skilled leadership. He also served as editor of some of the works.

Stories on the Piano

Artur Rubinstein's piano playing unfolds itself like a succession of musical stories, poetical, romantic, serious, dramatic, passionate. They seem to be tonal tales he is telling, not mere notes divided into ritual categories. Rather he uses those notes almost as words to relate the narratives of the composer. This comparison may appear far-fetched to some formal purists; nevertheless, it is the set opinion of the writer of these lines, and the approach with which he eagerly welcomes every chance to hear Rubinstein's illuminative art.

At his Carnegie Hall recital of Feb. 1, that performer's abilities shone again effulgently, and fired a large audience to many outbursts of enthusiasm. The program consisted of Franck's Prelude, Chorale and Fugue, Chopin's B flat minor Sonata, and a number of shorter works including some of the Spanish music for whose interpretation Rubinstein is especially famous.

Fritzy Pataky Makes Bow

Fritzy Pataky, young Hungarian violinist, made her bow in Town Hall on Feb. 1 in the D major sonata of Handel, Mozart's G major concerto and works of Castelnuovo-Tedesco-Heifetz, Bloch, Wieniawski, Debussy and an arrangement of Hungarian airs by Hubay. Milton Kaye gave able pianistic collaboration and support and the newcomer played with considerable emotional color. She was plainly more at home in the less taxing numbers which she played with a decided flair.

Jeanette Savran in Debut

Sponsored by the Atwater Kent Foundation, Jeanette Savran, young American pianist, made a favorable impression at her debut in Carnegie Hall on Feb. 2. The Bach-Tausig D minor toccata and Fugue, Beethoven's Appassionata sonata, two Mendelssohn songs without words, some Chopin, Ravel and Stravinsky comprised a list wherein technical virtuosity was to the fore. Miss Savran played brilliantly, if somewhat superficially. Although primarily a player of the 'grand type,' she did not prove incapable of subtleties However the newcomer seemed more precise than sensitive, studied than spontaneous. Unquestionably talented, more personality is needed and this will probably result.

Stanley Need Heard

Beethoven's Appassionata Sonata had its second Town Hall hearing in twenty-four hours when Stanley Need joined the list of pianists on Feb. 3. His program also included the Bach Chromatic Fantasy and Fugue, a group of Chopin and some Liszt including two Siloti arrangements. Mr. Need is a scholarly player who concentrated upon revealing his technical prowess rather than sharing with his audience in the deeper understanding of his list. His playing sounded well, he seemed to know what was expected, yet in transmuting his understanding he did not always succeed.

Firkusny Delights

Rudolf Firkusny, Czechoslovakian pianist, gave an outstanding performance at Town Hall on Feb. 2. The Beethoven Sonata, op. 10 No. 1 was played with majestic power and intellectual depth; in the Schumann phantasy he fully realized the flowing lyricism of the first movement and the dramatic fire of the bravura passages. Mr. Martinu, the composer of Fantaisie et Rondo, received loud ovations after the noble playing of his piece which, incidentally, had been dedicated to Mr. Firkusny. The remaining portion of the program included works by Chopin and an Etude de Concert by Smetana.

Mr. Firkusny's brilliant virtuosity, complete self-assurance, and feeling for the music's human value continued throughout the evening and the young artist was applauded constantly by the large audience.

Casadesus in Piano List

There was an overflow of Casadesus fans at Carnegie Hall on Feb. 3, for not only was the hall completely filled, but also the stage. The French pianist opened and closed his program with music by his countrymen—Rameau and Ravel, while sandwiched in between were Scarlatti, Schumann and Chopin.

Technically, Casadesus is unapproachable. Musically, he is essentially a tonal colorist. His playing is always characterized by tonal suavity. The color range, however, is tremendous. The Schumann Carnival, a perfect test for contrast in tone and mood, came off in complete realization of its intricate dynamics. Casadesus' tone control is such that he can pass from a thundering bravura passage to the most delicately nuanced phrase without a flutter of an eyelash. In the Chopin group the Tarentelle was as brisk, lively and clean as one is likely to hear it played.

The highlight of the evening was Ravel's Gaspard de la Nuit, performed with rare pianistic coloring. Naturally, there were numerous encores.

Colledge Names Artists

More requests from churches for singers than can be adequately filled are reported by George Leyden Colledge. Mr. Colledge stated that some of his artists have turned to this field in addition to their concert activities, and he finds in it "an increasing demand."

In the concert field he has added to his artist list the Manhattan Trio, piano, violin and cello, which was heard at the World's Fair; Eric Rosenblith, young violinist, who has had two Town Hall, New York, recitals; Julian Gardiner, London tenor and soloist at St. Paul's Cathedral as well as composer; and Blanche Evan, who presents character dances depicting periods in American history. In addition, his list includes the following:

Bhunesh Guha and Sushila Indian dancers with five native musicians; Elsa Baklor, Hungarian singer; Mary Bothwell, Lillian Stephens, Martha Daushn-Locker, sopranos with one or more Town Hall recital's to their credit; Mary Appel and Henriette Bagger Plum, contraltos; Morley Evans, baritone; Oliver Stewart, tenor; Gertrud Herliczka and Kurt Hetzel, conductors; Charles E. Maylan, lecturer and psychologist; Leonard MacSwayne and Minna Niemann, pianists; Katherine Corwin and Zina Ziporah, sopranos; Jarna Paull, soprano, who was a member of the Metropolitan Opera spring season and appeared with the Chicago Opera Co.; and Ray Porter Miller, soprano.

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HOLLYWOOD: Winter Music Schedule Offers Visits of Eminent Recitalists

(Continued from page 3)

Club and Ellis-Orpheus Club, did credit to their mentor, Benjamin Edwards.

Another interesting and well played work was Harl McDonald's tone-poem Bataan, in its first Pacific Coast hearing. Still in heroic mood, the concert concluded with a finely drawn reading of the Beethoven Fifth Symphony.

Leopold Stokowski waved his much-publicized hands over the Philharmonic Orchestra for his only appearance with that organization in the Philharmonic Auditorium, Jan. 21, and drew plaudits from those in the capacity audience who like their music uncontrolled. Always a showman, Stokowski placed all the woodwinds and brasses to his right, in front, the only apparent advantage being that the auditors could see what they were doing.

The conductor wallowed in an orgy of sensuous sound, and often indulged his habit of prolonging notes beyond their written time-values. This unrestrained emotion was reasonably appropriate to Wagner's Prelude and Love-Death, which poured forth in a gush of passion at the close. It seemed to fit also into the fervid intensity of the American composer, Alan Hovaness' Exile Symphony, given its first Pacific Coast hearing. The work revealed a composer of undoubted talent who has yet to form an individual idiom.

The program opened with a Bach chorale-prelude, We All Believe in One God, in an opulent orchestral dress by Stokowski. His treatment of the Brahms First Symphony was remarkable. This was indeed a strange Brahms, a sybaritic one, shorn of his whiskers and lolling like Hercules in the toils of Omphale.

Two Popular Events

The two popular Philharmonic Orchestra concerts in the Earl Carroll Theatre on Jan. 24 and 31 were under the command of William Steinberg, who again proved himself an admirable technician. Opening with a vigorous reading of Smetana's Bartered Bride Overture, he brought delicacy to Debussy's Clouds and brilliance to Festivals. Effectively presented and nicely balanced to avoid sentimentality were excerpts from Gershwin's Porgy and Bess, skillfully arranged by Spialek.

Piano soloist was Jeanette Savran, who offered the first movement of the Tchaikovsky First Concerto. She revealed pianistic talent supported by a tone of considerable vitality, though her interpretation did not appear fully ready for performance. Steinberg gave breadth to Elgar's first Pomp and Circumstance March, and handled the string section deftly in Mozart's Eine kleine Nachtmusik. His predilection for lively pace, however, unduly raced the Strauss' Till Eulenspiegel so that some of the sparks from its scintillations flew in unexpected directions.

Soloist for the second event was Pianist Marvin Maazel, who gave the final two-thirds of the Liszt First Concerto, the broadcast deserving the blame for excision of the opening pages. He showed a luscious tone of singing quality backed by a virtuoso technique, combining expressiveness and brilliance in a splendid presentation.

Steinberg climaxed the program with a fine delivery of the Strauss Don Joan, given with invigorating ardency. Practically a novelty were two jolly dances from Rossini's William Tell. Tchaikovsky's Capriccio Italien, a Johann Strauss Polka and excerpts from Berlioz' The Damnation of Faust and Bizet's Carmen completed the list.

Giannini's Recital

Soprano Dusolina Giannini won enthusiastic plaudits for her recital in the Philharmonic Auditorium, Jan. 19, with Harry Kaufman at the piano. Her firm tones were produced with complete artistic assurance and her enunciation was particularly enjoyable. A first performance was a lovely setting of a lilting Venetian folk-song, O mamma mia, by Pietro Cimini, which held intrinsic beauty and built to a fine climax. Another first hearing was Douglas' Flight of the Heart, vocally pleasing though harmonically conventional.

There was also a new song, Recuerdo, by Castelnuovo-Tedesco, and items by Browning, Horseman, Sadero and Vittorio Giannini, as well as Italian and French groups. Gounod and Puccini arias were programmed with Ponchielli and Mascagni arias among the encores.

Igor Gorin Sings

Baritone Igor Gorin, at the Philharmonic Auditorium Jan. 31, made an immediate hit with his first group and evoked steadily mounting enthusiasm to his dramatic concluding Russian group. His voice was resonant and firm of lovely quality and properly focused, his interpretations thoughtful and musicianly. Hit of the occasion was Bogoslavsky's solemn and prayerful Beloved City, which Gorin announced was composed by a Russian airman at the siege of Stalingrad, and dedicated to that city.

Gorin demonstrated his own compositional talent with a charming Shepherds' Song, and included interesting items by Nin and Stojowski arrangements of Polish folk-songs. Aria was from Verdi's Attila. Elinor Remick Warren rose to acknowledge her artistic song, Fulfillment, and there were several numbers by Alfred Hay Malotte.

Coast Jottings

The remarkable Meremblum Junior Symphony of California, of 110 teen-age musicians, under its founder-conductor, Peter Meremblum, has just completed its second starring vehicle for the movies. The orchestra has appeared in several feature productions. This, however, is the second short subject devoted entirely to the orchestra, and is entitled Childhood Days. It was filmed at Warner Bros. Studios, just after the first of the year.

The first one is being used as one of the entertainment films for the armed forces, where it seems to be making a great hit. Letters of appreciation have been received from New Hebrides and from the Solomon Islands, where Corp. J. B. Riley writes to ask them to play the Dvorak New World Symphony in their next picture.

R. D. S.

Louis Kaufman on Concert Tour

Louis Kaufman, American violinist, who has been heard extensively through his screen recordings, tours in concert this season under the management of the National Concert and Artists Corporation. Following his seventh Los Angeles recital on Feb. 28, Mr. Kaufman makes his Boston debut in Jordan Hall on March 11 and his fifth New York Town Hall appearance March 17. He also will be heard in West Virginia, Illinois, and North Dakota and play at many Army camps under the auspices of USO-Camp Shows.

Among American compositions which Mr. Kaufman will introduce is a Sonatina by Gail Kubik, head of the Film Music Division of the Office of War Information, and shorter works of Aaron Copland, William Grant Still and Harold Triggs. The Kaufman offering of the Triggs number probably will be the first time a Samba has been played in a concert hall.

Mr. Kaufman has provided the musical background of many films including Wake Island, The Major and the Minor, For Whom the Bell Tolls, Once Upon a Honeymoon, Lady in the Dark and I Married a Witch. Despite his screen work, Mr. Kaufman has continued giving recitals and last season in Los Angeles and in New York he introduced new works of Milhaud, Toch and Robert Russell Bennett. Recent films in which Mr. Kaufman has played are Road to Morocco, Night Plane from Chungking, Moon and Sixpence, Cabin in the Sky and Henry Aldrich Gets Swing. In the last mentioned, Mr. Kaufman played part of the Tchaikovsky violin concerto.

George Perkins Raymond Returns to New York

George Perkins Raymond, tenor, has returned to New York from California, where he spent the summer and fall with his father and mother in Santa Barbara. While on the coast, Mr. Raymond was engaged in Red Cross work in connection with the War Relief Production. He now is resuming his concert and radio activities in the East.

JOHN WUMMER, solo flutist of the New York Philharmonic, gave the entire program at the New York Flute Club on Jan. 31, playing a Suite in A minor by Telemann-Wummer, Schubert's Introduction and Variations, a Suite by Walter Benedict (first performance with the composer at the piano) and other works, Mildred Hunt accompanying.

San Francisco Fans Flock to Concerts

Monteux Leads Brilliant Programs with Symphony—Ballet and Recitals Draw

By ALFRED FRANKENSTEIN

SAN FRANCISCO. — Symphony concerts, ballet and a big schedule of recitals made up the musical month of January in this city.

Leopold Stokowski led off the series of orchestral events with a tremendous performance of the tremendous seventh symphony of Shostakovitch, given before an audience of 9,300 probably the largest musical audience assembled in this city in 20 years.

Other San Francisco Symphony concerts, given under the direction of Pierre Monteux, brought forth the first local performance of Samuel Barber's violin concerto, with Albert Spalding as soloist, a revival of Liszt's curious Hungaria, and a Pan-American program highlighted by the local premieres of William Schuman's colossal third symphony, the learned and sonorous Five Pieces for Strings by Domingo Santa Cruz, and the Indian Symphony of Chavez. Claudio Arrau was soloist on the Pan-American occasion, and gave an exceptionally brilliant interpretation of the Schuman concerto.

The orchestra descended from the stage of the War Memorial Opera House to the pit, collaborating with the dancers of the Ballet Theatre in a series of eight performances before enthusiastic capacity crowds. Highlights of the series were Antony Tudor's Pillar of Fire, Lilac Garden and Gala Performance; Fokine's Bluebeard; Anton Dolin's Pas de Quatre and his revival of Giselle; Leonide Massine's Aleko; and Adolph Bolm's Peter and the Wolf.

Most important of the recitals was a colossal afternoon of Mozart and Schubert sonatas given by Artur Schnabel. Joseph Szigeti, Dusolina Giannini and the Trapp Choir were other outstanding recitalists.

The San Francisco String Quartet introduced a highly effective new quartet by Vittorio Rieti, written for and dedicated to the local organization, and the Music Lovers gave the first local performance of Prokofieff's thrilling sextet for woodwind and strings.

Ellen Ballon's Town Hall Recital

Ellen Ballon, the Canadian pianist, gave a recital in Town Hall in New York, Feb. 13. The presentation of her family home, to be used as a Recreation Center for men of the Canadian Armed Forces, is only one of the contributions to United Nation's war effort made by the pianist.

Miss Ballon's goodwill activities started when as a child prodigy, she substituted for her music teacher at a New York reception for Sir Wilfred Laurie, first French-Canadian Prime Minister.

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Finds the Theatre an Aid in Concert Career

By ROSALYN KROKOVER

Many people can act, and a good number can sing, but only a handful have achieved eminence in both fields. True eminence, that is; optimistic managers often hopefully designate their charges as "singing actors" or actresses because their histrionic abilities are a micrometer measurement above the average. That doesn't fool anybody, and usually those people are tolerated only because of the beauty of their voices.

With Muriel Rahn, young colored singer, we have the rare combination of voice and dramatic ability. She is as at home on the stage as she is in the concert hall, and can step into the acting part of a Broadway production as readily as she can sing to an audience of thousands. Nor do her abilities end there. Miss Rahn's will to succeed has led her into many more or less allied occupations, all of which have tended to make her a varied and well-balanced personality.

To begin with, she is a woman of broad education. The Tuskegee Institute in Alabama was her first school, which was followed by Atlanta University. There she decided upon music as a career, and entered the Conservatory of the University of Nebraska, from which she graduated. Graduate work at Teachers College and Juilliard prepared her for a teaching career at several Negro schools and colleges.

Broadway to Paris

Broadway claimed her first. As a summer student at Columbia University, she auditioned for Eva Jessye and was selected for the chorus in a stage presentation at the Capitol Theatre. From there she went into Lew Leslie's Blackbirds, and then had a featured role in Connie's, Hot Chocolates. Naturally, she sang in many night clubs and finally made a trip to Paris in order to appear at Chez La Du Barry. Engagements in other music halls and supper clubs followed, but what promised to develop into a Continental tour ended when America went off the gold standard in 1933.

Back to New York, or more specifically, Broadway, hastened Miss Rahn, who lost little time before appearing in Clemence Dane's play, Come of Age, in which she did a singing-acting role that brought much favorable comment. A series of colored dramatic shows, none she admits, very successful, was mingled with the inevitable vaudeville and musical experiences.

It was about 1935 when she began serious vocal study to prepare herself for a concert career, on the advice of her husband.

Served as Social Worker

During the next 5 years, she worked at many occupations in order to remain in New York close to her teacher. Miss Rahn was a social worker, a social investigator, and a WPA music teacher in Harlem. When she finally appeared in concert, it was with outstanding success. Interested in opera as well as concert, she appeared last season in the National Orchestral Association's presentation of Mozart's Abduction from the Seraglio.

Social and community activities have always claimed a good deal of her time. Miss Rahn has been active in Harlem's Utopia Day Nursery and in work with the Delta Sigma Theta, the Negro college women's sorority. And, together with Noble Sissle, Bill Robinson and Allan Corelli of the New York Theatre Authority, she figured prominently in organizing the Negro Actors' Guild of America.

MURIEL RAHN in three contrasted studies. Above, on the concert stage; below, left, making up and, right, as she appears in the Lunt-Fontanne play, The Pirate.

In Lunt-Fontanne Play

At present, Miss Rahn is featured in the Lunt-Fontanne hit show, The Pirate, which is running vigorously at the Martin Beck Theatre. During rehearsals, however, she took off time to sing with a symphony orchestra at Grant Park in Chicago, last summer, enjoying her usual success. Then back to New York for the successful opening of the show. Right now she is too busy practising between shows to do more than plan for the future, but she has an ambition not altogether uncommon in singers. She wants to sing Aida at the Metropolitan Opera House. And perhaps, some day, she will!

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In the Studios

Enrico Rosati

Jean Parilli, soprano, and Josephine Griffin, contralto, took part in a performance of Carmen, given in Paterson, N. J., under the auspices of the Musical Art Society. Alfred Rosinger conducted, and others taking part included Colette D'Arville (Carmen), Harold Lindi, and Claudio Frigerio. Anthony Stivanello was stage director.

Josephine Griffin took part in the New Opera Company's production of There and Return by Hindemith, given at the Forty-Fourth St. Theatre, New York, Jan. 31, and also sang in the Prologue which Felix Brentano wrote for La Serva Padrona, part of the double bill.

Pasquale Fortunato, tenor, sang Alfredo in Traviata with the Mascagni Opera Company on Feb. 6 and 7 at the Community Center.

Edgar Schofield

Activities of the artist pupils of the Edgar Schofield studios, in San Francisco and Berkeley Calif., include the appearance on the Metropolitan Auditions of the Air of Ernice Lawrence, tenor.

Neure Jorjorian, soprano, was guest artist with the Oakland Symphony in January, when she sang Batti Batti, by Mozart, and Pace, mio Dio, by Verdi. Miss Jorjorian has been engaged for the Spring concert of the Berkeley Women's City Club in March.

Alexander Davis, baritone, is heard three times weekly over NBC from station KPO San Francisco.

Among Mr. Schofield's pupils who are soloists in churches in the East and on the West Coast are Mary Rhett, contralto soloist at First Baptist, Berkeley; Constance Trutner, soprano, soloist at the Prisidio Chapel, San Francisco; and Elizabeth Lee, at the Glides Memorial Church, San Francisco.

Solon Alberti

Anne Judson, contralto, sang an aria from Saint-Saëns' Samson et Dalila, Purcell's Dido's Lament, a group of Schubert and songs of Holmes, Koechlin, Obradors, Nin, Salter, Scott, Homer, Wolfe and her teacher, Solon Alberti, in the latter's studio on Jan. 28. Sara Knight was at the piano.

Arthur Gerry

Jean Handzlik, contralto of the Philadelphia Opera Company, made her debut in that city as the protagonist in The Old Maid and the Thief. She subsequently appeared with the company in Washington, D. C., Richmond, Va., and Baltimore, Md., and on Jan. 20 and 21 was soloist in the Beethoven Festival of the National Symphony under Kindler.

On Feb. 9 Miss Handzlik appeared as Martha in the Philadelphia Opera Company's presentation of Faust.

Barbara Burke, coloratura soprano, gave a recital on Feb. 14 for the Malba, L. I., Woman's Club. She is soloist at St. Bartholomew's Church. Janet Hall, contralto, has been engaged as head of the voice department at Flora MacDonald College. Bernice Rickman, soprano at Covenant Presbyterian Church, Washington, D. C., is heard regularly over NBC from Station WMAL in that city.

These artists are from Arthur Gerry's studios.

Leon Carson

Mary Dancy, contralto, was soloist recently in The Messiah at Short Hills, N. J., and in Saint-Saëns' Christmas Oratorio with the Washington Heights Oratorio Society in New York. Frieda Volkert sang Santuzza in Cavalleria Rusticana at the Brooklyn Academy of Music. Mary Polynack, soprano, has given programs over WINS. Mildred Hohner is now contralto soloist at St. John's Episcopal Church, Jersey City, and Agnes Latimer holds a similar post at Central Baptist Church, East Orange, N. J. Marion Charles, soprano, recently gave a recital at Nutley, N. J., Women's Club.

These artists are from the studios of Leon Carson.

John Colville Dickson

Giuseppe Balestrieri, pupil of John Colville Dickson, is the teacher of William Brown, bass, who has been awarded a scholarship by Marian Anderson. Mr. Dickson has returned from New York to his teaching in Cleveland and Youngstown, O.

Josef Wagner Plays Chopin in House Concert

An all-Chopin program including ten etudes and three mazurkas as well as the B flat minor Sonata was given by Josef Wagner on Feb. 6 and 7 as the sixth in his series of House Concerts at his New York studio. At the preceding concert, Mr. Wagner played his own Op. 20 sonata. Works of Beethoven, Harrison Kerr and Stefan Wolpe were also presented. Associate artists were Annelies von Molnar, soprano; Aaron Gorodner, clarinetist; and Margaret Butler, cellist.

Mr. Wagner, on Jan. 25, appeared in a concert by the faculty of the Ralph Wolfe Conservatory in New Rochelle, N. Y.

Blanche Ward Founds Service Men's Centre

A Carnegie Hall Recreation Centre for Service Men, where they can listen to music, dance and find other recreation, has been established by Blanche Ward, a resident singer in the hall. A special room has been donated by the management. Mrs. Ward, recently returned from a successful concert tour of Florida, visited some 60 studios and

BLANCHE WARD

talked with 80 artists. Each pledged his or her support for the plan, which for the first two months had the financial support of the League for the American Home, Inc.

Now, however, it is on a cooperative basis, with teacher and artists opening their studios for the entertainment of the service men. Being a co-founder in the League for the American Home, Inc., Mrs. Ward put stress upon simple home features, especially favored by the guests. Student programs are offered and the teachers themselves contribute their own efforts. Some of the men are organized into choral groups and may have a part in the general program.

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School and College Activities

Hofmann and Roth Quartet Stir Grand Rapids

ANN ARBOR, MICH.—The first concert in the Choral Union Series after the holiday vacation was given on Jan. 18 when Josef Hofmann appeared for his sixth concert in this city. He gave a well-balanced program ranging from Handel to two of his compositions, being particularly convincing in the Beethoven Waldstein Sonata and in four Chopin works. He was recalled for several encores.

Incidentally, in a short interview, Dr. Hofmann had a pleasant word to say about the Musical Courier.

The third Chamber Music Festival was given on Jan. 22 and 23, when the Roth String Quartet gave three concerts delightfully. The artists, Feri Roth and Samuel Siegel, violins, Julius Shaier, viola, and Oliver Edel, cellist, proved themselves artists indeed. The three programs presented nine works ranging from Haydn to Quincy Porter, and including the Shostakovitch Quartet.

A. McL. T.

Institute of Musical Art Adjusts Courses to War

A revised curriculum to meet war needs is being offered at the Institute of Musical Art, it is announced by Dean George A. Wedge. Courses are available in basic radio codes, propaganda analysis, mathematics refresher, operation of mimeographing and duplicating machines, basis principles of economics, practical German, French and Spanish for war time use, and special instruction is provided for singers and pianists to fit them for community rallies. Mr. Wedge said that reports to him indicate musicians are proving adept at codes because of the rhythm required.

A recital was given recently at the Institute by the following students: Nancy Leachman, Ronald Hodges, Donald Comrie, William Rogers, John Travers, Grace Harrington and Robert Helps, pianists; and May Shankman, dramatic soprano.

Juilliard Graduate Students in Recital

Works of Rachmaninoff and Beethoven were presented by students of the Juilliard Graduate School in recital on Jan. 26. Heard in the program were Albert Singerman, Margaret Saunders, Eleanor Gough and Jane Carlson, pianists; Carlos Sherman, baritone; Elizabeth Harter, cellist; and Rena Robbins, violinist.

Delta Omicron Activites Include Contest

The prize for Delta Omicron's national contest for women composers will be a $100 defense bond. Unpublished manuscripts for solo voice, string, woodwind, brass, piano, organ and small instrumental works should be submitted before March 15. Mrs. L. Bruce Grannis, 219 Lake Shore Drive, Chicago, is general chairman. The judges will include Eugene Goossens, Howard Hanson, Albert Noelte, Joseph Clokey and Carl Eppert.

Christine Carr, pianist of Cincinnati Conservatory of Music, is winner of the Genevieve Lindsey Memorial Scholarship of Alpha chapter.

Eugene Goossens was guest speaker at the thirty-third anniversary dinner of the Cincinnati chapters of Delta Omicron. Members of Alpha Eta and Cincinnati Alumnae chapters participating in the musical program included Katherine Haegle, Helen Bonnell, Dorothy Hughes, Ione Miller, Mary Louise Miller, Hazel Wilson and Mary Patterson.

Dorothy Moore, organ student of Georgetown College, Ky., is the recipient of the Delta Omicron National Rotating Scholarship, awarded this year by Delta Delta chapter.

Dena Thomesen of Baton Rouge, La., is the newly appointed Southwestern extension director of Delta Omicron. Lela Hanmer, of Chicago, has been made national music advisor to succeed Eleanor McCann of Dayton, O.

Edgar Stillman Kelley Award Announced for 4th Year

CINCINNATI, O—The fourth annual auditions for the Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs, which consists of a $250 scholarship for advanced study, is announced by Etelka Evans of the faculty of the Cincinnati Conservatory of Music, national chairman for these events. District auditions have been abandoned because of gasoline and tire rationing, Miss Evans said, but State auditions will be held as usual in the 25 states comprising the Eastern Region. They are open to native-born instrumentalists or vocalists who have not reached the age of 16 before March 1, 1943. Recordings of state winners will be sent to New York to be regionally judged during National Music Week, and announcement of the winner will be made at that time.

Application blanks may be obtained from the following officers in states participating in the 1943 auditions:

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REHEARSING A MURDER.
The Operatic Workshop of the Academy of Vocal Arts, in Philadelphia, does a climactic scene from Tosca, with Brenda Lewis as Tosca and Valfrido Patacchi as Scarpia.

Maine—Louise H. Armstrong, 78a High St., Portland; New Hampshire—Mrs. Ella Lord Gilbert, Box 56, Wolfeboro; Massachusetts—Marie Bergeron, 18 Huntington Ave., Boston; Rhode Island—Irene Mulick, 15 Concord Ave., Auburn; Connecticut—Mrs. Willis Lyman, 129 Holmes Ave., Glenbrook; Vermont—Mrs. Walter S. Fenton, 177 Grove St., Rutland; New York—Mrs. John McClure Chase, 600 W. 116th St., New York City—Pennsylvania—Mrs. Raymond R. Baer, 33 S. 15th St., Allentown; New Jersey—Mrs. Lewis J. Howell, 1531 Pine St., Philadelphia, Pa.; District of Columbia—Thelma Callahan, 605 Taylor St., N.W., Washington; Delaware—Mrs. Florence Hastings, 2420 Madison St., Wilmington; Maryland—Mrs. G. Franklin Onion, 819 Whitelock St., Baltimore; Virginia—Mrs. Harol M. Harrop, Rockwood, Bristol, Tenn.; West Virginia—Mrs. Anna Hilton Power, The Music Center, 2227 Chapline St., Wheeling; North Carolina—Mrs. Maurice Honigan, 408 South St., Gastonia; South Carolina—Mrs. M. L. Reynolds, Hartsville; Georgia—Mrs. Walker L. Curtis, 302 Rugby Ave., College Park; Florida—Mrs. George C. Barco, 427 Iris St., West Palm Beach; Kentucky—Mrs. Leonidas R. Dingus, 422 Davidson Court, Lexington; Mississippi—Mrs. E. B. McRaney, Collins; Tennessee—Mrs. C. W. Donaldson, Greeneville; Alabama—Mrs. Kirby Wharton, Fairhope; Louisiana—Mrs. Luther A. Beene, 509 Linden St., Shreveport; Indiana—Mrs. Frank Cregor, 5220 N. Meridian St., Indianapolis; Michigan—Mrs. Frederick Marin, 246 University Drive, East Lansing; Ohio—Mrs. Gaillard B. Fuller, 404 E. Main St., Loudonville.

Illinois Wesleyan Orchestra Heard in Concert

BLOOMINGTON, ILL.—A feature of the recent concert of the Illinois Wesleyan University Symphony Orchestra and its affiliated group, the Bloomington-Normal Philharmonic Orchestra, under Robert Hargreaves at Presser Hall, was Beethoven's seventh symphony. Mary Lou Nigro, flutist, and Larry Stocking, oboist, were the soloists.

The Bloomington-Normal Philharmonic Orchestra will complete the current concert series of the Amateur Musical Club with Stefan Bardas, pianist, as soloist. Other concerts on this series have included Rose Bampton, Richard Crooks and Robert Casadesus.

Meta Birnbach Joins Minneapolis College Staff

MINNEAPOLIS.—Meta Birnbach, soprano, has joined the Minneapolis College of Music faculty. Mrs. Birnbach was soloist at Temple Ahavath Scholon, Brooklyn, N. Y., for six years has appeared on the NBC Waltz Favorite program, and has been heard in recital and as soloist with the Minneapolis Symphony.

William Muelbe conducted the second concert of the college orchestra on Jan. 26. Soloists were Richard Prosser and Evalynn Rieke, violinists; Mary Blon, soprano; Margaret Walser, pianist; and Martha Schere, oboist. Peter D. Tkach conducts the college choir in an all-Bach program on Feb. 19 with instrumental soloists.

The library of the late Fred Birnbach, secretary of the AFM and publisher and editor of the International Musician, has been donated to the college.

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Baltimore WELCOMES NOTABLES

BALTIMORE, MD.—The new Baltimore Symphony, conducted by Reginald Stewart, resumed its concerts with Lily Pons as soloist, the Lyric being filled to overflowing. Another capacity audience greeted the orchestra at the first Sunday concert for the new year, despite restrictions on driving.

Beethoven's Choral Symphony was given impressively by the National Symphony Orchestra, under Dr. Hans Kindler, before a large Lyric audience. Emma Beldan, Jean Handzlik, John Hamill and Howard Vanderburg of the Philadelphia Opera Company, were the soloists; the chorus was formed from leading choral groups in Washington and Baltimore.

Strauss' The Bat and Mozart's The Marriage of Figaro, both in English, were given delightful performances by the Philadelphia Opera Company, supported by the National Symphony Orchestra. The voices were young and fresh, the sets in good taste and imaginative. Margaret Spencer dominated both nights' productions, although the competition was close.

Tansman Guest with Kindler Men

A packed house greeted Oscar Levant and the National Symphony in a Pop Concert. In addition to Mr. Levant's inevitable Gershwin, the orchestra played superbly works by Frescobaldi, Smetana, Shostakovitch and Stravinsky. On Feb. 2, the orchestra had a guest soloist, James Melton, and a guest conductor-composer, Alexander Tansman, in addition to its regular conductor, who turned in a fine performance of Strauss' Death and Transfiguration.

Kerstin Thorborg, accompanied skillfully by Hans George Schick, scored a real success at the first Peabody recital in January. Her interesting program was beautifully sung.

Rudolph Ganz' recital was uniquely enjoyable, his program including an excellent performance of MacDowell's Eroica Sonata. He was followed by Helen Jepson, who gave vast pleasure to the large audience. Nathan Milstein included the Hindemith Sonata in D major on his program, along with the customary classics and shorter novelties.

Hilda Regiani scored a personal triumph in the fine production of Lucia by the Philadelphia La Scala Opera Company. Bruno Landi was also in the cast.

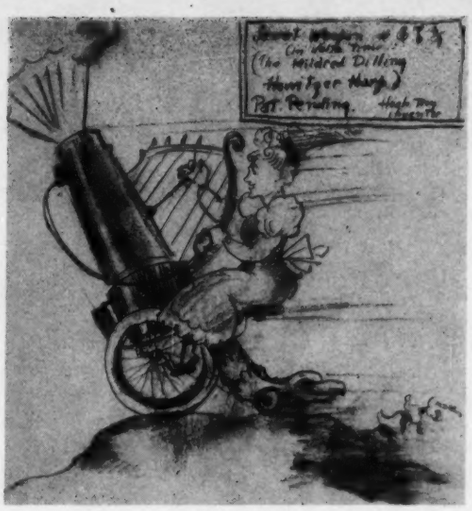
Soloists with Home Symphony

Samuel Thaviu, concertmaster of the new Baltimore Symphony, played the Brahms violin concerto with great success. On this same program, Mr. Stewart gave the local premiere of Prokofieff's Peter and the Wolf, with Rupert Lucas, actor and radio director, as Narrator. On the following week, the soloist, Joseph Szigeti, gave a memorable performance of the Beethoven concerto. In addition to Don Juan by Strauss, a Bach Overture and several Weinberger excerpts from Schwanda, the orchestra gave the first local performance of Peter Warlock's Capriol.

Anna Kaskas was the soloist on the following week and was heard in Falla's El Amor Brujo, in addition to several arias. This marked her concert debut here. The program opened with The Hebrides overture by Mendelssohn, included several arias by Miss Kaskas, Wiener Blut by Johann Strauss and Espana by Chabrier.

The last two of the four Pop Concerts scheduled for this season by the National Symphony have been cancelled, the management explaining that the move was taken because of financial restrictions imposed by the Musical Union of Washington. Schedule to appear on the cancelled concerts were Erno Rapee, Elsie Houston and Stanley Chapple.

GUSTAV KLEMM



TRIBUTE TO MILDRED DILLING

in a drawing by Hugh Troy, mural painter and writer of children's books, now in the Army. The picture symbolizes the harpist's aid to the United States forces through concerts at Army camps and Naval stations.

Dilling Combines Camp Concerts With Lengthy Tour

Mildred Dilling, American harpist, started the second part of her tour on Jan. 24 with a program in Boston. The following night, Miss Dilling was heard in Weymouth. Other places to hear her include the Maritime Provinces of Canada, with return engagements in Charlottetown, Prince Edward Isle, Truro and others. Miss Dilling then goes through Ontario, Ohio, Iowa, Nebraska, Montana, Colorado, Alabama, Louisiana, Georgia, Kentucky and concludes the journey in her home state of Indiana, which last year celebrated "Mildred Dilling Day" in her honor. In the fall she was a guest of Indiana women in Indianapolis.

Miss Dilling gave ten concerts this season for the Griffith Music Foundation of Newark, N. J., in connection with the Board of Education, speaking on her collection of ancient harps to students in high schools and State teachers' clubs. Since her return from Mexico, she has fulfilled a tour of military and navy stations in connection with USO-Camp Shows. Recent appearances included her third as soloist with the Brooklyn Morning Choral at the Academy of Music and for the Haarlem Philharmonic Society in a program with the Trapp Family Singers.

Ralph Leopold Lectures on Tristan

Ralph Leopold, pianist and authority on Wagner music, gave two of his inimitable Lecture-Recitals on Tristan and Isolde, in Steinway Hall, New York, on Jan. 19 and 26, before enthusiastic gatherings of music lovers. The first recital took in the entire first act of Wagner's great music drama; the second was devoted to Acts 2 and 3. Both programs were amply illustrated by superb Piano Transcriptions of the various scenes.

Mr. Leopold's work in the field of Wagner is well-known to New York music lovers, and, as usual, his choice and flow of language, plus his thorough knowledge of every motif and shade of meaning in the Wagner scores, made these recitals outstanding examples of animate and convincing art. Lecture-recitals can be dry-as-dust, but under Mr. Leopold's capable hands they are infused with life and color. So superior is his approach, the listener is engrossed at all times. His pianism and ability to translate the full content of the words and music is this artist's special forte. Schools and colleges would do well to include at least one of Ralph Leopold's Wagner recitals in their Music Appreciation Courses.

S. W.

Landowska to Make Tour After Carnegie Hall Recital

Wanda Landowska gives her first Carnegie Hall, New York, recital since 1926 on March 3. Her program, in which a chamber orchestra of twenty under Hermann Adler will assist, includes two Bach concerti which use a solo harpsichord and another harpsichord in the orchestra. René Le Roy, flutist, and Joseph Fuchs, violinist, will participate. Mme. Landowska will incorporate her own cadenzas in Mozart's F major Concerto (K. 413). She will also perform on the piano at this concert.

Following her program, Mme. Landowska will tour the United States and Canada under S. Hurok management. She will also make seven broadcasts of programs devoted to C. P. E. Bach.

Horne under Management of Metropolitan Bureau

William Horne, American tenor, now is under the management of the Metropolitan Musical Bureau.

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